TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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PRINCIPAL SCENES IN AL. W. MARTIN'S PRODUCTION OF UNCLE TOM'S CABIN.

I think April must have been dubbed the fool month because it is the month when people invariably do fool things. I include myself, for I believe in being truthful, as you all know.

Of course there are some people who do fool things every month in the year—they are consistent idiots all the time—but in April, as the sap springs in the tree (I think it is in April that the sap springs) foolishness begins to bubble and seethe gently in the veins and we find ourselves doing things that we wake up nights and blush for, or giggle at, according to our temperaments. I giggle myself.

First, there is the wild desire that comes to throw off the outside shell in the way of overcoats and furs. Not to speak of throwing off the inside shell, which is often more dangerous.

The wind may be howling in a fury and the thermometer may mark a wintry atmosphere; but there is the calendar. Well, you can't go back on a calendar, so if you are a man you step out with a sporty disregard for the axioms of weather.

You look patronizingly at men who are sensible enough to cling to their other clothes, and when you begin to feel the wind penetrating the marrow of your bones you step into a florist's and get a buttonhole bouquet.

The woman fool is just as bad—almost. She takes off a heavy fur collar or a sealskin coat and gets into one of those gay little tan affairs. And a Spring hat. And it is to shiver.

Some morning you see a pneumonia microbe and a pleurisy germ shaking hands on the end of your brass bed, and you say, "I hd', dhis blakedty blakedty—blak—klimadt—idt's enough to bake a fellow swear!"

Of course, you say this if you are a man. If you are a woman you probably cry and look in the glass and rub some cold cream on your nose.

And if you are appearing in some play you spend the waits eating lemons and bronchial troches and things. And while you are on the stage you go about sniffling through your part in a way which is all right if you have a sad Annie Russell part; but not a bit like it if you are a golf girl or a haughty beauty who has to spurn gold and scorn villains and do other things that require healthy membranes.

I suppose that Lady Algy's "Pickles" comes nearer to swearing than anything feminine in the profanity line that would go in a modern play.

But when you hear her say it you can't help wishing that some one would get up a Woman's Swearing Dictionary with a list of alphabetical expletives that might be used on occasions; when the dressmaker doesn't send home the gown on time, or when the jelly won't jell.

I suppose there is a great deal of healthy comfort to be derived from swearing. If you are writing a play nowadays all you have to do is to introduce one or two fearful oaths and all the critics say it's "strong."

I saw an artist one day finishing up a picture in black and white that was to appear in a Sunday paper. Just before he signed his name he dipped his brush in some India ink and began to swash it all over the picture.

"What are you doing that for?" I asked him.

"They wouldn't think it strong if I didn't do that," he explained; "I have a reputation for turning out 'strong' pictures. This is how I do it." And he swatted a few more splotches on the sheet of paper and signed his name so that it looked as though an intoxicated centipede had waltzed out of the ink bottle over the page.

There is nothing like knowing how to work in these effects.

A captain on one of the Ward Line steamers was credited with being one of the worst swearers that ever was. I was a passenger on the ship, and first the purser told me about it, and then the chief engineer spoke about it, and finally the first mate said that of all the men he had ever heard the captain was the most profane.

I sat next to the captain during the trip, and he seemed delightful. He was a little gruff, it is true. He used to pass things to you in such a way that you wouldn't dare to refuse them, but all the time I kept thinking of the horrible stories I had heard about his swearing.

Finally I was seized with a morbid craving to hear him swear. I tried to get the purser to smuggle me away somewhere so that I might get the benefit of the entire performance, but he wouldn't do it.

One day the captain wasn't at the table. They said he was ill. Next day I met him on the deck. He was looking at the sun to see if it was so, I suppose, through one of those machines they have for the purpose.

The captain was a stout and husky—I believe that is the word—a stout and husky person, and I congratulated him on his recovery. "You certainly are a healthy looking invalid, Captain," I said, playfully.

"Well, I was really very ill," he replied; "I never look sick, but I am a sick man, and one of these days I'll drop off. But isn't that the way often? Don't you often know some man that is hale and healthy looking, and some day you hear he's dead, and you say: 'Hell! I didn't even know he was sick!'"

I told him yes—that was often my experience, and after that he treated me like a kindred spirit.

There was another of those flirtation lectures last Friday afternoon at the Lyceum Theatre. You know what I mean. Theatre perfectly dark—breathless stillness, supposed to be awe at the wonders of nature being unfolded to the gaze of the audience—but in reality being caused by a fear that the lights may go up suddenly by accident, and a voice coming somewhere from the darkness:

"Passing on to the next view we come to one of those glorious scenes that make us stand appalled at the magnificence and majesty of nature. The mountains which you see to the right are exactly five hundred miles from this small pagoda in the foreground, beside which the rushing torrent of the mountain stream pours its volumes—thousands of tons of water dashing over the precipice every hour into the vortex below."

There you sit and have these figures hurled at you and you have to take the man's word for it. And all through the house mutual admiration societies of two sit with clasped hands and bated breath and don't give a darn whether it's the Pyramids of Egypt or the Gulf of Mexico.

I don't mean to say that Mr. Halsey Stirling quite allowed you to forget the pictures. They were superb reproductions, both in color and atmosphere, and they carried you off to the scene of the lecture, "A Morning at the National Academy of London."

I quite neglected the Matinee Boy I had with me, and got all mixed up with somebody else by mistake. But I'm beginning to like those lectures. I intend to go to them all faithfully after this.

The Cuckoo, I hear, is a bird. I haven't seen it myself, but I have been told that all that keeps it from being really naughty is that the lady who elopes compromises herself in every way with the exception that through one perilous scene she fails to remove her hat.

In a French farce, apparently, a woman who clings to her hat is never quite lost. You may elope with some one else's husband to an out of town hotel, have jolly little dinners and suppers and even breakfasts, but when your injured husband appears on the scene all you have to say is "Tut, tut, my dear boy, will you kindly observe that my hatpins are exactly the same as when I left home?" and all ends happily.

Odette Tyler never forgets that she was a lady, even during the trying scene when Desdemona is smothered by Othello. In most of the modern productions this scene is very properly done off the stage behind curtains, but I can't help thinking how some of the realists would treat it.

Few that saw Duse's death scene in Camille will ever forget the almost burlesque naturalness of her pose in bed curled up beneath the covers with utter disregard for effect, her nose and eyes showing on the pillow like a Beardsley poster. There was no lace trimmed lingerie on view and no shrimp pink emotion.

But the Desdemona death scene, acted by a realistic actress who wouldn't die easy and look pretty afterward, would be something new and thrilling.

But I am just dying for the Juliet season to begin.

All the Matinee Girls in town are going religiously to see the different ones, and then we'll take a vote as to which we like the best. And the Romeos! Just think of it! Broadway will be full of them!

I tried to think of the best Romeo I ever saw the other day, and it seemed to me that Frederick Paulding was the best. His performance impressed me so that I forget who was the Juliet.

Robert Tabor was also a graceful, fiery, easy Romeo, who scaled a balcony with an accustomed skill that would have caused me some misgivings had I been Juliet. I hope Julia Arthur will have a Romeo who doesn't suggest tea and toast.

There was nothing of the Sunday School teacher in Romeo's make up. He was one of the rounders of his time, and he made a record as a "second story man" that would get his picture in the paper nowadays.

I should think that James K. Hackett would make a good Romeo. He is picturesque enough in appearance to look the part, and his little tendency to pose would just fit Romeo, who was a good deal of a poseur. And how about Faversham, and Harry Woodruff, and Morgan, and all the rest?

It seems to me that every one should have a chance in this general revival, for after the revival I fear there will be a general putting of the works of William on the shelves that you will have to reach with a step ladder.

The modern intellect refuses to climb a step ladder at the theatre, though it may be willing to do it in the library.

The enthusiasm of the every-day playgoer may mount upward under the impetus of a high kick, but these scenic, highly-embroidered illustrations of Shakespeare only touch the eye.

Managers, I know, are content if they touch the pocket, but you have to get the heart throb in the audience if you want to feel it in the box-office.

We have had Shakespeare on so many different kinds of toast within the last few years that we can put up with almost anything in that line. When he reached Herald Square, the home of French Maids and Girls from Paris, and midnight lunch wagons, he reached the limit.

But how the poor fellow must turn in his grave!

And methinks he is going to do a few more turns within the next few weeks.

THE MATINEE GIRL.

CLARKE TO PLAY BROWN'S IN TOWN.

Harry Corson Clarke, who has scored such a success in What Happened to Jones in the South and West this season, will star next season in that play and in Brown's in Town. His tour, opening at the Tabor Grand, Denver, Oct. 15, will embrace the territory west of Chicago, and will be under the direction of Ira J. La Motte and Frank E. Sowersby, who hold the rights to Brown's in Town. In addition to directing Mr. Clarke's tour, La Motte and Sowersby will put on the road an Eastern company to play Brown's in Town. This company will feature William Bonelli and Rose Stahl. Miss Stahl is now leading woman of the Shubert Stock company, Rochester, and recently concluded a long engagement in a like capacity with the Valentine Stock company, Toledo. Nearly all of the company's time has been booked. Its season will open late in August.

GIFTS TO EDWIN FORREST LODGE.

The library of Edwin Forrest Lodge, Actors' Order of Friendship, has been added to lately by the gift from Norman Gimber of a number of valuable theatrical books, once the property of his uncle, the late J. W. Shannon. A collection of rare engravings has also been presented to the order by Walter Jordan, and on the walls of the lodge rooms are now to be seen many pictures that are of great value, besides being of interest on account of their rarity. The lodge is constantly growing in membership and is altogether in a very prosperous condition. James A. Herne will soon be initiated into the order by the Shakespeare Lodge, Philadelphia.

AL. W. MARTIN'S UNCLE TOM'S CABIN.

Perhaps no other play has ever been subjected to the abuse that has fallen to the share of the dramatization of Harriet Beecher Stowe's epochal story, "Uncle Tom's Cabin." Misrepresentations of this work have become so general and so pronounced on the stage in the past few years that mere mention of the name has been the signal for ridicule. Realizing the fact that the drama was worthy of a proper and appreciative production, and believing that such a production must meet with success and esteem, Al. W. Martin has risked his money, and evidently a good deal of it, to give again to the public a first-class and thorough presentation of this old classic of the American stage.

His success has been remarkable and beyond his fondest expectation. Sixty persons are employed in his production, besides some twenty-five horses, mules, oxen and ponies, and the company travels in two of the finest cars ever built for theatrical use. Other business occupying the major part of Mr. Martin's time, he has delegated to E. V. Giroux the responsibility of handling and managing the Uncle Tom's Cabin company. The selection of Mr. Giroux has proven a happy one, and to him belongs much of the credit for the prosperity of the enterprise. Ever on the alert in interest of the attraction, he has placed this much abused and ridiculed old play on a basis that many of the latter day productions may well regard in envy.

Mr. Martin has completed all arrangements for the next season's tour of his attraction, and he promises to send out a production even bigger than the present one. On the first page of THE MIRROR this week will be seen pictures of scenes from Mr. Martin's production, with a picture of an audience witnessing it at Holmes' Bijou Theatre, Jersey City, N. J.

THE DIGBY BELL TESTIMONIAL.

The benefit for Digby Bell, given on March 30 at the Grand Opera House, Chicago, realized $3,000, and in a most feeling speech Mr. Bell said:

My professional friends appreciate that I have made an earnest and honest effort for the past three or four years to better myself artistically, and regret with me that the theatregoing public in this country was unwilling to accept me in serious parts. The public wanted me to make it laugh—not cry. Art is a grand and glorious thing, and artistic ambitions are commendable, but when coupled with fringe at the ends of one's trousers is not a feasible proposition. I bow to the public's will, and, God willing, I shall commence my career all over again, and shall go back to comedy with a hope that I may re-establish myself in its good graces. I am still in the prime of life and full of fight. The gray hairs in my head are not indicative of old age, but represent small houses, crushed ambitions, and a sprinkling of one-night stands on the side.

After the performance a supper was given to Mr. Bell by the promoters of the benefit. A tin loving cup, properly inscribed, was presented to the comedian, and upon the cup were painted the autographs of Francis Wilson, Jefferson De Angelis, William H. Thompson, Ben D. Stevens, Frank Burbeck, Ariel Barney, Harry Hamlin, Fred R. Hamlin, R. H. Burnside, Fred G. Stanley, Edward Freiberger, George Fawcett, and Van Rensselaer Wheeler. Robert Hilliard, who had worked prodigiously for the benefit, was ill and could not be present at the supper.

Toasts were drunk to every one who had assisted or contributed, from the players to the unknown man who, reaching the theatre when the performance was nearly over, declined to pay less than $10 for a $1 admission ticket.

ARRIVAL OF HERR SONNENTHAL.

The distinguished German actor, Adolph Ritter von Sonnenthal, reached New York last Tuesday on the *Kaiser Wilhelm der Grosse*. He will make a short tour of the principal cities, under the management of Heinrich Conried, and early in May will return to his place as leading tragedian and comedian of the Vienna Hofburg Theatre. Herr Sonnenthal visited this country fourteen years ago, appearing for two weeks at the Thalia Theatre. His present tour is in the nature of a farewell to his American admirers, as it is not likely that he will come to this side again. Until April 15 he is to play at the Irving Place Theatre, presenting Nathan der Weise, Alte Junggesellen, Wallenstein, and Tochter des Fabricius. Then will follow a tour of ten days, and on April 25 he will again appear at the Irving Place Theatre, presenting for the first time in New York Hauptmann's Fuhrmann Henschel. This return engagement will be for only four nights, and at its conclusion Herr Sonnenthal will leave on the steamship *Trave* for Germany.

A FABLE.

A certain Manager, remembering the Work of a Young Actor he had once Seen, wished to Engage him for his Company. He therefore made Inquiry for him in Several Directions, but without Success. Finally, Some One told the Manager that he thought the Young Actor had a Good Engagement Somewhere; and the Manager, being too Great a Man to stay Enthusiastic, secured another Actor. Next Day the Young Man came back to Town, looking for a Job. "Alas and alack!" exclaimed he; "to think that for a few Shekels I might have had my Card in THE MIRROR, so that No One could Ever lose Sight of me entirely." Moral: If you have a Desire to Better yourself, don't make it Too Hard for the Managers.

FRANK DANIELS AT MANHATTAN BEACH.

The Summer season at Manhattan Beach will be opened by the Frank Daniels Opera company on June 22.

ENGAGEMENTS.

Guy Standing and Blanche Burton, for Henry Miller's Summer season in San Francisco.

Herbert Cawthorne and E. L. Walton, for In Gay Paree.

Charles Carter, with Denman Thompson, for Cy Prime in The Old Homestead.

Maud Sheridan and W. T. Davis, for the Mrs. B. O'Shaughnessy company.

R. J. Masters and Charles G. Coon, for William Owens' Three Guardsmen company.

J. C. Nugent, with Robert Downing.

Charles H. Leyburne, for U. S. Hill's Summer production, Aladdin.

William Friend, for In Gay Paree, succeeding Robert Cotton.

GOSSIP.

Fanchon Campbell, whose likeness heads this column, is playing the part of Miranda in The Village Postmaster with the same high degree of success that she has attained heretofore in a score of equally important roles. Miss Campbell, for her years, has had an unusually broad stage experience. Her public career began when she was but three years old, and she has since progressed through every line of parts in the legitimate drama, making many successes on the way, until now she is firmly established as a thoroughly capable and very popular leading lady. Among Miss Campbell's most notable engagements have been one season in Roland Reed's company, two seasons with Stuart Robson, one season with Daniel Frohman's Prisoner of Zenda company, in which she played Princess Flavia, and a thirty weeks' season with Daniel Frawley's company in California. The portrait here reproduced was made in San Francisco last December, while Miss Campbell was a member of the last-named organization.

It is as important for managers to know about actors as it is for actors to be known of by managers. Professional cards in THE MIRROR are a convenience and an advantage to both. The expense is inconsiderable. For rates address Room 1, MIRROR.

Burt Jordan, with Joe Ott's company, is making a hit as the cabman in Looking for Trouble, introducing his eccentric dancing specialty.

A son was born to Mr. and Mrs. Thomas Meegan, in Detroit, Mich., on April 2.

Ethel Robinson, who joined the Wilbur Opera company chorus only a few weeks ago, was soon promoted to small parts, and is now playing second roles with most gratifying success.

After Tuesday's performance of The Musketeers at the Broadway Theatre Blanche Bates returned to her dressing-room to get some jewelry. The door-keeper, ignorant of her presence, locked up the theatre and went away. Miss Bates pounded upon the door and called for help until a policeman heard the uproar and dragged a night watchman with keys to the rescue.

Charles Hudson and John Carter have registered the title The Heiress of Clodenside and the Scallywag for an original four-act play.

Managers J. and J. D. Oliver, of the Oliver Opera House, South Bend, Ind., have secured J. Bruce Wolfe to succeed F. C. Nippold as business-manager. The house will remain closed for the rest of this season in order that various improvements may be made before reopening in the early Autumn.

S. John Block gave an interesting dramatic recital on April 4 at Berkeley Lyceum, reading from the works of Longfellow, Bulwer Lytton, Robert Buchanan, Clement Scott, and Brander Matthews. He was assisted by Bernard Sinsheimer, violinist.

J. Palmer Collins has resigned from Charles Coghlan's company to join Wilton Lackaye.

A. L. Fanshawe's company were blizzard bound recently near Orangeville, Ont., and missed several performances.

In every business two things are necessary—wares to sell and customers to sell them to. In a profession there are required both ability and the chance to display it. One without the other is useless. It is the actor's duty to see that what he has done counts toward obtaining new opportunities, and the best means to this end is MIRROR advertising. Write to Room 1, MIRROR.

John B. Mason filed a petition in bankruptcy in this city last Tuesday, with liabilities of $29,468 and no assets.

At the Shaftesbury Theatre, London, on Wednesday The Belle of New York company will celebrate the anniversary of their opening performance in the English capital.

The betrothal of Siegfried Wagner, son of the great composer, and Senta Breenaive, of the Royal Theatre, Munich, is announced.

During Yolande Wallace's recent illness Lillian De Gross played her part in The French Maid with much success.

His Excellency the Governor, which has had success in London, will be tried at the Lyceum Theatre, in this city, on May 9, by a special cast including Jessie Milward, May Robson, Grace Elliston, Robert Edeson, Harry Harwood, Guy Standing, J. H. Benrimo, E. Y. Backus, George Pierce, William Sumner, and J. P. Whitman.

William Burress, who had just been signed for The Man in the Moon, was dispatched to London last week to play the polite lunatic in The Belle of New York at the Shaftesbury Theatre there.

Antoinette Walker has rejoined Walter Perkins' My Friend from India company to play Gertie.

Charles Barry, son of the late William Barry, and Hulda Halvers, of Reed and Halvers, were married at Lancaster, Pa., on April 4.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, April 8.

The end of the season is plainly in view, and, excepting a limited number of dates booked at three houses, the remainder of 1898-99's attractions yet in store are not calculated to awaken much interest.

The Montauk is to have a second week of Her Atonement, which makes place for De Koven's opera, The Three Dragoons, on April 17.

The Amphion has at last found something to draw in plentiful numbers, the Jaxon Opera co. having been lucky enough to crowd it to the doors, first with The Chimes of Normandy and later with The Bohemian Girl. For the next and concluding week the repertoire comprises Olivette, The Mascot, Lucia di Lammermoor, Il Trovatore, and Faust. The Little Minister is announced to follow, much stress being laid on the fact that reserved seats are obtainable as low as twenty-five cents.

E. H. Sothern brings The King's Musketeers to the Columbia next Monday for a fortnight.

Yon Yonson, a stranger here since the death of Gus Heege, had a profitable revival at the Bijou, where Manager Harry C. Kennedy has Chauncey Olcott and A Romance of Athlone for his next offering.

The Grand Opera House succeeds Jack and the Beanstalk with London Life.

The Village Postmaster had a prosperous term at the Gayety, where The King of the Opium Ring is next installed.

The Lyceum, after exhibiting The Power of Gold, returns to Lost in New York.

Milton Aborn's opera company found the same favor at the Park as did their predecessors, the Jaxon co. They sang Wang in a manner bearing favorable comparison with De Wolf Hopper's presentation of it. The Isle of Champagne, with Frank Deshon as exponent of Seabrooke's old role, is the underline.

Hyde and Behman's offered as its principal card Louise Thorndyke-Boucicault and James F. Horne, in A Proper Impropriety. The Escamillos were seen in their phenomenal balancing, and other turns were contributed by the three Merkle Sisters, George C. Davis, Hilda Thomas and Frank Barry, Fisher and Carroll, Nestor and Bennett, Matthews and Harris, also Ward and Curran. Next week's features are Harry Lacy and Ida Van Siclen, and Clifford and Huth.

The Academy of Music is the abode of The Runaway Girl 10-15, with the exception of Thursday night, when the production journeys over to Elizabeth, in consequence of the house being previously rented for this date to another attraction.

Flo Irwin, aided by Walter Hawley, has delighted everybody with The Gay Miss Con over at the Novelty, where Manager Percy G. Williams has presented as capital auxiliaries Edith Sinclair and Ed Favor, the Zeltner and Christie's Pantomimists, Barry and Bannon, Lotta Gladstone, Tom Mack, the Five Whirlwind Acrobats, Little Gypzene, also George Leslie. Corinne and the Russell Brothers are the next big underlines.

Irwin Brothers' Burlesquers are chased from the Star by Harry Morris' Little Lambs.

At the Brooklyn Music Hall May Howard's people are the retiring tenants, in favor of Miaco's City Club

The Royal Burlesquers give place to The New City Sports over at the Empire.

Nick Norton, one of the oldest in point of service on Hyde and Behman's official staff, has taken the business direction of the Grand Opera House, where, in 1880, he made his first dip into theatrical management.—The humor relating to the last new place of amusement built on paper in this borough, concerning which nearly all the papers have been caught during the past week with the statement that $300,000 had been guaranteed for its erection, was made apparent in the *Eagle* statement that one Thomas J. Flynn hoped to start a nucleus for its building fund by the possible profits from some expected performances of opera, to be given in the Academy of Music next season. Inasmuch as the presentations of opera under that local management this Winter at the Academy yielded little or no profit, and in one or two instances made a positive loss, the future of the above projected temple of music would seem a trifle hazy.—Work is already under way on Percy G. Williams' new vaudeville house, to be known as the Orpheum, located at the southwest corner of Fulton Street and Rockwell Place, with an intended main entrance abutting on Flatbush Avenue. Its cost approximates $200,000, and the opening is announced for September. SCHENCK COOPER.

SAN FRANCISCO.

There is a plethora of "uproar" in this city. The Ellis Opera co. has no sooner shaken the dust of San Francisco from its feet and sped Eastward than Walter Morosco has opened a season of comic opera at his immense theatre. The Southwell Opera co., of Philadelphia, is the attraction, and the engagement opened 1. The theatre was admirably filled, The Black Hussar was the opera, and every one was pleased. Tom Persse, William Wolff, and Edith Mason all came in for rounds of applause, and when the curtain fell both Southwell and Morosco felt more than encouraged. The Southwell season is to endure fifteen weeks, at the end of which time, if the engagement has been financially successful, it may be renewed. The chorus is exceptionally good, and an orchestra of twenty-two pieces is well handled by Celli Simonson.

Meanwhile the same light opera goes merrily on at the Tivoli. Week 27-2 was given to a revival of The Bohemian Girl. Anna Lichter made a captivating Arline. William Pruette sang well as Arnheim. Edwin Stevens was a good Devilshoof, and Branson scored in the part of Florestein. Gerald Gerome was Thaddeus. The new tenor has a good voice but lacks stage experience. George E. Lack's Easter extravaganza, Beautiful Goldenlocks, promises to be a success, despite its absurd name. It is to be handsomely staged and there is some pretty music. It opens 3. Edwin Stevens will have the stage to himself for half an hour with a display of magic. He has made rapid strides in the black art of late, and will make a picturesque figure in court dress—knee breeches, silk stockings, etc.

The Bostonians filled the Columbia a second week with Rob Roy. There is no very catchy music in the opera, but it seems to please. Helen Bertram received several encores every night for her song "My Hame is Whaur the Heather Grows." The Serenade will be revived 3.

Nerves ran a second week at the Alcazar. It did good business. The Charity Ball 3.

At the Alhambra a violent melodrama, Saved from the Flames, occupied the boards week 27-2. Albert A. Andruss and Agnes Herndon acquired popularity as the hero and heroine respectively. Others of the co. deserving of mention are Laura Alberta, De Witt Clinton, Charles Swain, Ed O'Connor, Joseph L. Tracy, Florence Rossland, and Grace Pierce. Business was very fair. Married, Not Mated, 3.

Rev. John Watson, D.D., better known as Ian Maclaren, will lecture at the California 5-7. He will be a great drawing card.

Sauer, the pianist, plays at the Grand Opera House on the afternoons of 19 and 21.

I hear that the Ellis Grand Opera co. had trouble in Sacramento 30. An energetic parson denounced the show from the pulpit the Sunday before on account of the performance given on the night before Good Friday. His parishioners number some of the richest people in the capital city, and they were too scared to occupy the seats they had purchased. FRED S. MYRTLE.

DENVER.

The Rays in A Hot Old Time did a big business at the Tabor March 19-25, and Johnny Ray proved to be an excruciatingly funny person. He was well seconded by Emma Ray. The co. included a number of clever people, among them Genaro and Bailey, Dolph and Susie Levino, and Hayes and Healy. Bobby Gaylor came to the Tabor 25-1 with McSorley's Twins the early part of the week and Casey the Fiddler the latter. Business was not good.

At the Broadway March 25-April 1 appeared The Sign of the Cross.

The Orpheum offered The Streets of New York 20-27 and vaudeville March 27-April 1.

It is announced that R. L. Giffen, at present directing the stock co. at the Grand Opera House, St. Louis, will inaugurate a five weeks' stock season at the Tabor Opera House in this city, commencing May 15.

F. E. CARSTARPHEN.

MILWAUKEE.

Frank Daniels presented The Wizard of the Nile at the Davidson 2 before a large house, and was accorded a very enthusiastic reception. Alf C. Wheelan, Will Danforth, John B. Park, Helen Redmond, Kate Uart, and Norma Kopp all created highly favorable impressions, the chorus was excellent, and the opera was greatly appreciated. The costumes and stage mountings were bright and attractive. The Idol's Eye 4, 5. The Bavarian Peasant co. 9-15. On and Off 16-19.

Gilmore and Leonard in Hogan's Alley drew a crowded house at the Bijou 2. The farce has been freshened up considerably, and is supplied with good specialties and effective scenery. The stars are very clever in their Irish impersonations, and able assistance is furnished by a capable co., notably good work being done by Mina Shirley, Mazie King, G. B. Snyder, Harry Buckley, and Joe Conlan. Week of 9-15 Cyrano de Bergerac, with Willard Newell and Vail de Vernon in the leading roles.

The Nominee was presented at the Academy 3 by the Thanhouser-Hatch Stock co. before a large and thoroughly pleased audience. The performance was one of the best yet given by the co., and the spectators were unusually demonstrative. Eugene Moore was excellent as Jack Medford, Frederick Paulding scored an immense hit as Bunyon, and Mary Davenport was capital in the role of Mrs. Van Barclay. Lucius Henderson, Donald Bowles, Irving Brooks, Alberta Gallatin, Gertrude Homan, and Isis Maynard made the most of their opportunities, and the comedy was played with much snap and go. The stage settings were particularly beautiful and aroused applause. Shadows of a Great City 10-16.

A Trip to Coontown opened at the Alhambra 2 to full houses. Cole and Johnson head the aggregation of colored entertainers, and proved themselves equal to the best in their line. Clever work was done by Tom Brown, J. A. Shipp, Lloyd Gibbs, Edna Alexander, Estella Ware, and the Freeman Sisters. Excellent dancing and bright music form a considerable portion of the performance, which evoked well-merited applause. Week of 9-15 a select vaudeville bill, headed by Felix Morris.

The stock co. at the Pabst gave an admirable performance of Capers 2. Agnes Jordan, the new play by George Hirschfeld, will receive its first production here 5, in which Emanuel Reicher will again make his appearance. Narcisse will be presented 7, with Herr Reicher in the title-role, for the benefit of the German-American Teachers' Seminary. The Banda Rossa gave two fine concerts at the Pabst 4 to small but keenly appreciative audiences. The organization is a first-class one and deserves much better patronage. The Pabst Theatre will close 16. The past season has been one of the most successful in the history of the house. Independent of the excellent offerings of the German Stock co., the management have presented some of the best traveling attractions with gratifying results.

Lee Richardson, the trick bicycle rider, will fill an engagement at the Alhambra shortly; he has signed a contract with a London manager to appear in the principal European cities in 1900.

Lucius Henderson terminates his engagement with the Thanhouser-Hatch co. 9, and will depart for New York 10. Mr. Henderson leaves a host of friends in this city.

The Frawley Stock co. will open a Summer season at the Davidson Theatre the latter part of May.

Frederick Paulding has been engaged by Thanhouser and Hatch to direct the stage at the Academy of Music.

Barney Gilmore attended the funeral of his child in Philadelphia, arriving here 9 in time for the opening performance of Hogan's Alley.

John F. Leonard says he has a rattling good comedy for next season, but will make no disclosures.

Meta Brittain has recovered from her recent illness, and will reappear in the cast at the Academy 17.

Max von Mitzel has arrived here, and will make his initial bow at the Academy 17.

Manager Leon Wachsner, of the Pabst Theatre, will sail for Europe May 5.

CLAUDE L. N. NORRIE.

KANSAS CITY.

The Ellis Grand Opera co. played a return engagement at the Auditorium 4, and gave the best production of Faust that has ever been heard in this city. The audience packed the big Auditorium to the roof. Melba sang Marguerite beautifully. Bonnard, who is an exceptionally good tenor, sang Faust in fine style. Boudoresque, as Mephistopheles, sang splendidly, and Bensaude gave a most creditable interpretation of Valentine. Olitzka, with her rich contralto, was excellent as Siebel, and Van Cauteren was acceptable as Martha. The choruses were strong and spirited, and the entire production one of the best all 'round performances of opera ever given here, the magnificent Symphony Orchestra of New York being handled by Seppilli. The Woodward Stock co. played the remainder of the week at the Auditorium, presenting The Private Secretary, in which Manager O. D. Woodward made his first appearance of the season, playing the part of the elder Cattermole with considerable unction and effect. Wilson Enos, as the Reverend Robert Spaulding, was clever, and Hal Davis, Harry Beresford, and Walter Green played well in their various roles. Gertrude Berkley, Emma Dunn, and the other ladies of the cast likewise had suitable parts, which they acted to the satisfaction of every one. The Fatal Card 9-15.

At the Coates Opera House 3-8 The Sign of the Cross was presented. Otis Skinner 13-15.

A Day and a Night played its first engagement here at the Grand Opera House 2-8, and received a hearty reception, being patronized by audiences that filled the theatre throughout the week, as is usual with the Hoyt attractions. Otis Harlan, as the central figure in the piece, is fitted perfectly with a part in which he displays his big talent to the greatest advantage. William Devere, as Lyon Heart, the father, was extremely breezy. Lloyd Wilson, as the theatrical manager, was also clever. Clarissa Agnew, as Iona Braughn, was as cute and clever and pleasing as usual, while Hattie Wells, and many other members of the co., came in for their share of approbation and applause for their clever specialties. The general ensemble was pleasing, and the stage settings unique and beautiful. Joe Ott 9-15.

Lorado Taft, the eminent American sculptor, gave a most interesting and instructive lecture on "American Art of To-day" at the Central High School Auditorium 5, illustrating his lecture with fine stereopticon views.

The biggest indoor attraction that has ever played in Kansas City, both in point of numbers engaged in the production and in attendance, was that given at Convention Hall 3, being the minstrel performance and cake walk, followed by a grand ball, all provided by Kansas City talent under the direction of the Commercial Club. U. S. Epperson was chairman of the committee having the affair in charge, and the minstrel performance could not have been excelled by any aggregation on the road. Eighty people were engaged on the stage, and the singing was of an extremely high order. The jokes were really funny, and the dancing and cake walking were the real articles. Over 12,000 people witnessed the performance, and packed the grand building in every part. The receipts, amounting to $7,490, are to be used for the erection of free public baths here. Colonel W. R. Nelson, the proprietor of the Kansas City *Star*, was the originator of the idea.

FRANK B. WILCOX.

JERSEY CITY.

My Friend from India was produced at the Academy of Music 3-8 to very good business by an excellent co., headed by Walter E. Perkins as the barber. The play is full of clever business. There is just enough dialogue and just enough plot to piece together the work of the clever comedians who compose the co., and the audiences were very enthusiastic. Walter E. Perkins is an excellent comedian, and his performance in this character is a bright piece of work. Fred Mower, as the wealthy pork packer, was also a feature, and the part could not have been placed in better hands. Kenyon Bishop was the German maid, and she proved herself a capable comedienne. In the other parts were Frederick Lewis, C. A. Hutchison, Willard Simpson, Theodore Johnston, George Brown, Emily Wakeman, Winifred Bonnewitz, Ethel Harrison, and Angela McCaull. The staging was perfect. Andrew Mack (return) in The Ragged Earl 10-15. Paul Gilmore (return) in The Three Musketeers 17-22.

The Sidewalks of New York and Thomas Sharkey were the double magnets at the Bijou Theatre 3-8 to good business. The play is full of sensation. Paul Tusten in the diving scene took a number of curtain calls. Other parts were well taken by Scott Marble, W. F. Clifton, L. F. Howard, H. L. Barker, Charles B. Ward, Arnold Reeves, John Price, Harry Brinsley, Neil McNeil, Tim Coughlin, Alice Gilmore, Annie Ailt, Ethel Montrose, and Marie Booth. Clever specialties are introduced by John Price, Charles B. Ward, Alice Gilmore, and Neil McNeil. The play is well mounted. A Female Drummer (return) 10-15. The Girl from Ireland 17-22.

Mrs. Ettie Henderson, proprietor of the Academy of Music, has returned to her home in this city after a pleasant trip South.

The Academy of Music will play three return engagements this season, the Bijou one, and the Bon Ton two.

Manager Al. Harris, of My Friend from India co., reports that he has had an excellent season, and looks forward to his Summer vacation with much pleasure.

Harry Booker, of this city, has signed to play the principal comedy role in The Prodigal Daughter, which is to open the season at Baltimore, Md., 17. Rehearsals commenced 6.

Charles Greene is doing the advance work here for Andrew Mack, Ramsay Morris remaining back with the co. to rehearse the new piece. Mr. Greene is in his element.

Business-Manager Harry M. Hyams, of the Academy of Music, is negotiating for a Summer season with a stock co. A benefit for him is being talked of.

The Elks will hold the annual Sunday night social session at the Academy of Music 16. A minstrel first part by members only, Florence Bindley, and the Knickerbocker Burlesque co. will form the programme. The combined orchestras of the local theatres will furnish the music.

Paul Tusten, the diver, gave a public exhibition here 3 from the top of a schooner mast into the river. The police tried to prevent him from doing so, and refused to jump into the water after him. When the diver emerged from the water he gave himself up. Manager Holmes bailed Tusten and Tom Walsh, the hustling advertising agent. WALTER C. SMITH.

MONTREAL.

If one may judge by the opening night, 3, the season of French opera by M. Charley's co. at Her Majesty's will be an emphatic success. The audience was a large one and the applause was most enthusiastic, the principals being recalled two and three times at the end of each act. Indeed, it is seldom that such a complete operatic organization is seen here. The orchestra numbers over forty musicians, the chorus is large, and the ballet excellent. The costumes and properties are good, and in the opening production, La Juive, the only weak point was the scenery, which, without being bad, was hardly on a par with the rest. Madame Firens' Rachel was a splendid piece of work. She possesses a beautiful and powerful soprano. M. Bouxman made an ideal Cardinal Brogri, but the big hit of the evening was undoubtedly made by M. Gauthier as Eleazar. It is seldom one hears such a fine tenor, and it seems impossible to tire it or weaken its force. His rendering of the fourth act aroused quite a furore. M. Berger made the most of Eudoxie. Miss Helyett 4. L'Africaine 5, on which occasion M. Gibert, the tenor, will make his debut. La Fille du Madame Angot 6. La Reine de Saba (Gounod) 7. La Mascotte and Tannhäuser 8.

A Night's Trouble opened to fair business at the Queen's. It is one of those indefinite plays that begin in nothing and end in the same way. The co. interpreting it are very much better than the play itself, and considering the fact that owing to a case of sickness several changes had to be made in the cast, gave a very creditable performance. There are an exceptionally large number of good voices, the chorus work is excellent, and so are the musical specialties introduced. A Texas Steer 10-15.

The Français Stock co. presented The World to record-breaking business Easter Monday and gave an excellent performance. The play is produced with elaborate scenery and mechanical effects. The principal roles are in the hands of Thomas J. McGrane, Walter Townsend, and Benjamin Hornung, and are capably played. A special word of credit is due to Harry W. Rich for his clever performance of Moses Jewel. Dan Rae, as the office boy and lawyer's clerk, did two neat little bits. The female roles are not very prominent. Charlotte Deane, Esther Moore, and Nellie Callahan made the most of their respective parts. The vaudeville bill, consisting of five acts, is exceptionally strong. The Tennis Duo do a neat club swinging turn. Gilbert, the animal imitator, repeats his hit of last season. Jessie Millar is an excellent cornetist. Alexandre Roux renders several ballads both in French and English in a really artistic manner, and Esmeralda is a marvel both as a wire walker and a xylophone player. A Legal Wreck 10-15.

Fadette's Ladies' Orchestra gave two successful concerts in the Windsor Hall 3-4. The Pope Leo XIII. biograph pictures are to be shown at a private view to Archbishop Burchessi 6. The exhibition will be open to the general public 8.

W. A. TREMAYNE.

LOUISVILLE.

At Macauley's Theatre Haverly's Minstrels filled an engagement 31-1. The co. includes a number of old favorites and presents an attractive bill. Jefferson De Angelis presented The Jolly Musketeers 3-5 to capacity of the house, winning unqualified approval. Van Rensselaer Wheeler, Harry Macdonough, and Maud Hollins filled prominent parts most acceptably. The Herrmanns play a return date 6-8. The Sign of the Cross 10-15.

Uncle Josh Spruceby at the Avenue March 26-1 attracted good business. Mr. and Mrs. Neil Litchfield in the principal parts were acceptable. The War of Wealth and Over the Sea divided week of 2. A first-class co., headed by Louise Reming, made all possible of these stirring, sensational plays. Specialties introduced between the acts were of a first-class order and were well received. Belle Archer in A Contented Woman 9-15.

The Meffert Stock co. offered The Ticket of Leave Man week of March 27. Verne Castro and Frank Kendrick scoring heavily. The co. added another remarkable success to its list in its production of Madame Sans Gene 3-8. Adolph Lestina as Napoleon, Oscar Eagle as Lefebvre, Charles Gibney as Fouché, and Esther Lyon as Madame Sans Gene were seen to advantage. The costuming and the special scenery prepared call for most praiseworthy mention. A Parisian Romance 10-15.

There is marked interest in the coming of the Chicago Orchestra, under the direction of Theodore Thomas, to the Auditorium 15. The best local talent will present at the same house 20-22 Hansel und Gretel, under the direction of Karl Schmidt.

The Whallen Brothers are finding diversion in active politics during their enforced managerial idleness, caused by the burning of the Buckingham. Announcement is made, however, by them that the work is progressing rapidly on the New Buckingham and that it will reopen in the near future.

The Summer opera project is advancing satisfactorily. Manager Camp has met with sufficient success in the sale of subscription books for the season to enable him to believe that the venture will be made and that it will prove successful. He is in correspondence with Joseph Fay, and the co. will be available in the event that Louisville amusement seekers show that they will subscribe the necessary guarantee fund.

Colonel H. W. J. Ham, the Georgia humorist, lectured at Library Hall 6, under the auspices of the Lyceum Bureau, to a good audience.

CHARLES D. CLARKE.

PROVIDENCE.

One of the most enjoyable entertainments of the season and the best comic opera seen here in a long time was The Fortune Teller, presented by the Alice Nielsen Opera co. at the Providence Opera House 3-8. This was Miss Nielsen's first appearance here as a full fledged star, but she has been seen here on several occasions and has been greatly admired. She sings beautifully and has a charming stage presence that cannot fail to make her attractive. The audiences were large and very enthusiastic and curtain calls were numerous. The star was supported by a capable co. throughout, the chorus work being exceptionally fine. Eugene Cowles has an excellent opportunity to display his powerful voice, and Joseph Cawthorne, Joseph Herbert, Frank Rushworth, Richard Golden, and Marguerita Sylva, in other parts, leave little to be desired. The opera was admirably staged and an enlarged orchestra helped materially to make the production one long to be remembered. Richard Mansfield in Cyrano de Bergerac 17, 18. Della Fox 19-21.

Josefty gave a recital at Infantry Hall 5 that was largely attended.

Flora Provan, of this city, has been engaged for the first three concerts of the Boston Festival Orchestra.

D. Henry Collin, who is perhaps better known to our theatregoers than any one connected with our local playhouses, resigned his position as chief usher at the Providence Opera House 1. For the past twenty-seven years Mr. Collin has served in this capacity and has, by his many courtesies, endeared himself to all theatregoers.

The Talma Theatre has been closed for several weeks, during which time the Romain Stock co. have been playing in Massachusetts, Connecticut, and Maine. The co. have met with great approval generally and return dates requested in many instances have been made. The co. rested Holy Week and were guests of Henry A. Barker at Ninigret Lodge, down in the southern part of the State. A Summer season is now in prospect, performances to be given at Newport, Nar-

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ragansett Pier and other places. Alethe Craig has many friends in the Summer capital and in other towns. HOWARD C. RIPLEY.

BUFFALO.

Julia Marlowe appeared in Colinette at the Star 3-5. West's Minstrels 6-8. A Dangerous Maid 10-12.

The King of the Opium Ring came near doing the banner business of the season at the Lyceum 3-8. The standing room sign was brought into play at several of the performances. The play was of the sort that appealed directly to the tastes of the Lyceum patrons, and applause and curtain-calls were frequent. What Happened to Jones 10-15.

Emil Paur and the New York Philharmonic Orchestra will appear at the Star 23.

A Woman's Power, by Burdett Milton Garfield, a local author, was presented by a local co. at Concert Hall 5. The play was well received.

Sousa's Band will give a concert at Music Hall 14. Dan Godfrey's Band will be heard here later in the month.

The plans for the structure now building on the old White House site on Main Street call for a theatre. It is rumored that the building will be used for a vaudeville house, and that Michael Shea will be asked to assume the responsibilities of manager. Mr. Shea is rather non-commital concerning the matter.

A number of managers are looking toward Buffalo at present with the Pan-American Exposition in mind. There have been numerous inquiries concerning buildings available for theatrical purposes.

There are many rumors concerning the policy of the Star Theatre during the coming Summer. For several seasons past the management has provided opera at low prices, and this has been done with good financial results. The last authentic information that I received was to the effect that the management would probably try dramatic stock for a time this season, and in case of poor financial results popular priced opera would again prevail.

Robert Cummings, of Toronto, was in town on business one day the past week.

Helen Yorke writes from London that she has offers to do a specialty at one of the well-known music halls of that city. RENNOLD WOLF.

MINNEAPOLIS.

A Bachelor's Honeymoon was presented at the Metropolitan Theatre March 30-1 to fair business. Maud Ream Stover and Mildred St. Pierre stood out prominently in their respective roles. Madame Modjeska, after an absence of several seasons, opened in Mary Stuart 3 to a large and brilliant audience. The distinguished tragedienne gave a dignified and forceful personation of the title-role, and was rewarded by frequent demonstrations of approval. Her support was good. George Spencer won favor as Mortimer. Wadsworth Harris, who was at one time a resident of this city, was a satisfactory Sir Paulet. Charles Herman made a commendable Burleigh. Anna Proctor was pleasing as Queen Elizabeth, and Hannah Sargeant was happily cast as Hannah Kennedy. Antony and Cleopatra, and Macbeth filled out the engagement 3-5. Sol Smith Russell 6-8.

A Midnight Bell, with L. R. Stockwell in the leading role, opened for a week at the Bijou Opera House 2 to capacity and scored heavily. Through the Breakers 9-15.

The Mystery of Goblin Gulch was given by the Minnehaha Social Club at the Hiawatha Theatre 3 in a very creditable manner.

The Danz Symphony Orchestra gave a special concert at the Metropolitan Theatre afternoon of 2 before a large audience. The programme was made up of popular compositions, and proved very enjoyable. Edward Braham's latest effort, "The Big Hit Two-Step," made a favorable impression.

Alice Thill, of Sol Smith Russell's co., spent her Holy Week vacation in this city. Miss Thill's family, including her sisters, Marie and Helen, of Mrs. Carter's Zaza co., were at one time residents of this city, and the progress the young ladies have made in their chosen profession has been a source of gratification to their many friends. F. C. CAMPBELL.

COLUMBUS.

De Wolf Hopper in The Charlatan played to capacity at the Southern March 31, and pleased all. The co. is evenly balanced, the chorus good and the staging and costumes fine. The work of Alice Judson was especially commendable. Robert Downing did a fair business 1 in The Gladiator. His support was not as strong as it should have been. The Telephone Girl did a splendid business 3, 4, and was deserving of the patronage. Louis Mann and Clara Lipman shared the honors. My Friend from India 6-8. Shore Acres, 10, 11. The Circus Girl 13. Frank Daniels 14, 15.

At the Grand the Valentine Stock co. presented Monte Cristo in a superb manner, the costumes and the scenic environments being splendid, while the whole was happily cast. Ed R. Mawson in the title-role did magnificent work, and Jack Webster and Robert Rogers interpreted their roles in an excellent manner. Louise Mackintosh played with her usual carefulness. Diplomacy 10-15.

The High Street still continues to do an excellent business, The Parisian Widows playing to capacity at every performance 30-1. The entertainment was one of merit, most of the specialties being of a high order. Roeber and Crane Brothers' Vaudeville co. packed the house at every performance 3-5. The specialties were fair. The Two Johns 6-8. The Sleeping City 10-12. Bon Ton Burlesquers 13-15.

Edward Fix, treasurer of the Grand, will officiate in the same capacity at the new casino at Olentangy Park, which will open its season May 28. J. B. DAVIE.

DETROIT.

At the Detroit Opera House The Geisha opened 3 to a fair audience. This is the third time that this musical comedy has been given in Detroit, and it is well liked here. This time, however, the co. is new, and on the whole it is satisfactory. Some of the principal members of the present cast are Helen Royton, who plays the part of O Mimosa San; Jeanne Towler as Lady Constance, Minnie Ashley as Mollie Seamore, H. W. Tre Denick, Albert A. Parr, Leonard Walker, and Charles Danby. It was at first announced that The Geisha would run only half the week, and be replaced then by The Circus Girl, but The Geisha is proving so good an attraction that it has been decided to let it remain on until Saturday, when The Circus Girl will be given. De Wolf Hopper 10-15.

The Cummings Stock co. began its second week at the Lyceum 2 in Hazel Kirke, to an immense audience, and large crowds have been in attendance every evening. The best work is done by Willard Blackmore, as Aaron Rodney. Ralph E. Cummings took the character of Pitticus Green. The other members of the cast were happily placed, and a smooth and enjoyable performance resulted. Men and Women 9-15.

Whitney's Opera House week of 2-8 is given over to Human Hearts. Next week, The Span of Life. KIMBAL.

ST. PAUL.

Sousa's Band, under the direction of its incomparable leader, delighted large and appreciative audiences at the Metropolitan Opera House 2. Number after number was heartily encored, and Mr. Sousa was most liberal in responding. Solos by Herbert L. Clarke, Maude Reese Davies, and Dorothy Hoyle evoked demonstrative applause. Sol Smith Russell and his excellent co. presented Honorable John Grigsby 3-5. Mr. Russell in any play ever receives a cordial reception from a St. Paul audience, and he received a most hearty welcome when he appeared as John Grigsby before a large audience. Mr. Russell's methods of expression and acting make the portrayal most enjoyable throughout the play. Florence Rockwell, as Meg Ronalds the school teacher, contributes a neat interpretation of the character, and plays the role with due spirit. In the character of James Ogden, the political villain, James Lackaye did exceptionally good work. Alfred Hudson as Coke, William Fanum as John Grigsby, Jr., Fannie Addison Pitt as Mrs. Marsen, Lila Convere as Nellie Ogden, William Sampson and Jacques Martin as the veterans, deserve favorable mention for their excellent acting. Modjeska 6-8. Banda Rossa 9. The Ellis Opera co. 10-12.

Through the Breakers, at the Grand Opera House 2-8, opened to S. R. O. E. H. Stephens was excellent as Captain Tobias Ramsey. J. Hay Cossar did strong acting as the villain. George De Long, as Stephen Douglas, made the most of the part. Maude Banks, as Maude Radford, the heroine, contributed an intelligent and charming interpretation of the character. Walter Seymour as James Thorndike and Sol Aiken as Rev. Charles Mowle carried their roles with much spirit. James Bevins was good in the part of Old Bill Dare. Hope Booth, as Mabel, was seen to excellent advantage. Josie Bacon was decidedly clever as Sophia Turner. The Smugglers' Cave in third act is a beautiful and picturesque scene. The mechanical sea is a strong feature. McFadden's Row of Flats 9-15.

GEORGE H. COLGRAVE.

NEW ORLEANS.

At the St. Charles Theatre we have had the Hopkins Stock co. in The Lost Paradise 2-8. Nettie Bourne, as Margaret Knowlton, was as pleasing and effective as usual. Mr. Harkins, as Reuben Warner, and others in the co. gave satisfaction. The vaudeville features were good, and consisted of Falke and Semon, Fred Niblo, Lester and Stevens, and Ben Turpin. Michael Strogoff 9-15. Why Smith Left Home, presented by an excellent co., was seen here 2-8. Annie Yeamans, Blanche Chapman, Lottie Williams, Rose Snyder, Gertrude Roosevelt, and Dorothy Usner, are in the co., and they are, beyond doubt, competent people. Maclyn Arbuckle, in the leading role, was very funny, and made a pronounced hit. Blanche Walsh and Melbourne MacDowell 9-15.

Hogan's Alley, on its annual visit, opened a week's engagement here 2. No material changes are noticeable in the co., and the Yellow Kid continues the most popular personage in the cast. The specialty features are clever. Wilbur-Kirwin Opera co. 9-15.

The Grand Opera House remains dark.

Professor Gentry's great aggregation of dogs and ponies is in the city, and drawing well.

The benefit of Fred N. Thayer 4 was a mammoth affair, and crowded the Grand Opera House. J. MARSHALL QUINTERO.

PORTLAND, ORE.

Clara Thropp, supported by Frederick Montague and a good co., in A Doll's House, followed by the one-act farce A Truant Spouse, appeared at the Marquam March 31, 1, to very good patronage.

Probably not within the history of Manager Cordray's eleven years' managerial experience here in charge of Cordray's has he ever done the business he did with Nance O'Neil as the attraction at his house for the two weeks ending 1. Briefly, the engagement was incomparable. The second week Miss O'Neil wes seen in Guy Mannering, Magda, East Lynne, Camille, and Ingomar. Magda proved her masterpiece. At every performance, save that of Ingomar, people were turned away. Janet Waldorf, in The Lady of Lyons, opened for a week 2 to good house. John L. Sullivan co. 9-15.

John Henry Keating, the Lyn Udall of Kennett and Udall, song writers, left here 2 for New York and Washington. En route East he will visit his mother at Council Bluffs, thence go to Chicago and the other principal Atlantic Coast cities. O. J. MITCHELL.

INDIANAPOLIS.

A Gilded Fool was the bill at the Grand 3-8. It afforded the stock co. another opportunity to show its sterling worth. The character of Chauncey Short was taken by Howell Hansel with his accustomed skill. Hardee Kirkland gave a thoroughly good impersonation of Bannister Strange. Lavinia Shannon's Margaret Ruthven added another triumph to an already long list, and the remainder of the co. were seen to good advantage. Aristocracy 10-15.

My Friend from India was the attraction at English's 3-5. Although the comedy itself is good the co. lacks strength in some places. With the exception of a few nights of local entertainment this theatre will be dark until 19, when John Drew will be seen here for the first time in several years. N. C. Goodwin and Maxine Elliott 22. Julia Arthur 26, 27. Le Belle Helene 28-29.

The Sleeping City was the offering at the Park 3-5, and failed to score a success. The New Boy 6-8. Waite's Opera co. 10-15. ALLEN E. WOODALL.

CLEVELAND.

Catherine, with Annie Russell in the title-role, held the boards 3-8 at the Euclid Avenue Opera House. John Drew 10-15.

The Lyceum Theatre had Shore Acres as an attraction 3-8. Commencing 10, this house will be given over to high-class vaudeville. There will also be a change in management. Dan T. Henessy will hereafter be at the helm. Mr. Henessy has lots of friends in this city, having been business-manager of Haltnorth's Garden Theatre last season.

The Ivy Leaf was at the Cleveland Theatre 3-8. Town Topics 10-15.

Rosenthal, the pianist, will give a farewell concert at Association Hall 8.

Leland T. Powers will give impersonations from Taming of the Shrew at the Grays' Armory 13. Sousa's Band will be heard at Grays' Armory 12. WILLIAM CRASTON.

GALVESTON.

The performance furnished by Primrose and Dockstader's Minstrels at the Grand, March 27, was largely attended and made a big hit; bright and first-class throughout, it easily won the appreciation of the happy audience and will be gladly remembered as one of the minstrel treats of the time. The Klimt-Hearn co, 28, 29 to the usual good business and pleased audiences. Camille and The Plunger were the Easter offerings as presented by the Baldwin-Melville co. with satisfactory results. Eugenie Blair 3. Blanche Walsh and Melbourne MacDowell 4, 5. The Klimt-Hearn co. earned the grateful remembrance of the small army of newsboys and orphan children specially invited as guests of honor at several of the performances during its last engagement at the Grand. C. N. RHODE.

PITTSBURG.

The Turtle attracted an immense audience at the Bijou 3. Next week A Parlor Match.

Hyde's Comedians opened at the Duquesne 3 to good attendance. Gayest Manhattan 10-15.

At the Grand the stock co. produced The Senator 3 to a good house. Next week A Parisian Romance.

John Drew in The Liars opened at the Alvin 3. May Irwin will follow.

Next week Hugh J. Ward will sever his connection with the Grand Stock co. E. J. DONNELLY.

OMAHA.

Stuart Robson and his very capable co. had a most successful engagement at the Boyd March 29 in The Meddler. Mr. Robson had a part which suits him to a nicety, and special praise is due to Marie Burroughs, who is a great favorite in this city. The Devil's Auction drew the usual large audiences 2-3. This play has been rearranged and an abundance of new scenery added since it was last seen here, and is greatly improved by the changes made. J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): A large attendance greeted Black Patti's Troubadours 4.==MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A good house saw The Dazzler March 31. The local dramatic club presented Rosedale to packed house 4. Ex-Governor Robert Taylor 5.

MOBILE.—THEATRE (J. Tannebaum, manager): The Dazzler March 27-29; good business; performance satisfactory. Black Patti's Troubadours 3. Robson Theatre co. 4-8.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): Edison's warscope 4; small audience.==CHAUTAUQAU AUDITORIUM (J. Wellington Vandiver, manager): Dark.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Ex-Governor Robert L. Taylor 4. Black Patti's Troubadours 5.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabbite, managers): Sam P. Jones 7.

ANNISTON.—NOBLE STREET THEATRE (Frank Wheyland, manager): Ex-Governor Bob Taylor 6.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Rose Stillman co. March 13-18 in Jane, The Burglar, A Persian Princess, Money to Burn, The Country Girl, St. Patrick's Eve, The Pay Train 20; good business. MacDowell-Walsh co. in Fedora and La Tosca 27 to good business. Charles Harrison co. 3-8.==ITEM: S. E. Patton will manage the Park Theatre this Summer.

TUCSON.—OPERA HOUSE (A. V. Grosetta, manager): Melbourne MacDowell and Blanche Walsh March 28 in „La Tosca;" good business; performance fine.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Punch Robertson co. March 27-1 in Under False Colors, Captain Dick, The Queen of Hearts, The World, and The French Cavalier; excellent business. Same co. 3-8. Hoyt's Comedy co. 10-15.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Andrews Opera co. March 30-1 in Martha, Cavalleria Rusticana, Girofle-Girofla, and The Bohemian Girl; good business.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Hogan's Alley March 28; good business. Andrews Opera co. 5, 6.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Andrews Opera co. 4.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): Bobby Gaylor 10.==DEWEY OPERA HOUSE (F. S. Cutler, manager): Morosco's Stock co. in The Fire Patrol March 27-2; good business; play well presented. Landers Stevens in the leading role deserves mention. Grand Stock co. in Michael Strogoff 3-10. Same co. in The Denver Express 11-18.==ITEMS: The management of the Dewey Opera House will change hands 3. Lessee Isador Ash and Manager F. S. Cutler retiring, and Landers Stevens becoming lessee and Joseph Muller manager. Messrs. Stevens and Muller have long been connected with the Morosco Stock co., San Francisco. They intend to run the house at popular prices and will immediately put on a first-class stock co., composed of many of the old members of the Morosco Stock co.—Julia Blanc, of the Morosco Stock co., will leave for the East shortly.—F. S. Cutler will still have charge of the box-office.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ellis Opera co., with Melba as the magnet, packed the house March 27 with a manificent presentation of Faust, and drew well 28 in a great performance of Carmen, Melba not appearing. Zelie De Sussan and Gatski carrying off the honors. The Pay Train 30-1.==BURBANK THEATRE (Clark A. Shaw, manager): Wakefield-Andrews Opera co. in Cavalleria Rusticana and Trial by Jury pleased good houses 26-1. Erminie 2-8.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dailey Stock co. March 20-25 in Captain Impudence, Queens, Friends, Confusion, Dream Faces, Young Mrs. Winthrop, A Wife's Devotion, and A Night Off; crowded houses; audiences pleased.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): John L. Sullivan co. March 23; fair performance; good business. Mollie Adelia Brown Concert co. 1. The Pay Train 3.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Dailey Dramatic co. 3-8.==AVON THEATRE (George Simpson, manager): Dark.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dark.==AUDITORIUM THEATRE: Dark.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Remember the Maine March 30; good performance and business. A Hot Old Time 1; good performance; fair business. McSorley's Twins 6. Devil's Auction 22. Katie Emmett 27.==ITEM: Josephine Mills, of Remember the Maine, is ill with pneumonia, and was unable to appear.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Rays in A Hot Old Time March 28; fair business; audience delighted. Bobby Gaylor in McSorley's Twins 3; fair business; supporting co. not good.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Sanford Dodge co. March 25, 27, 28 in The Prisoner of Spain and others to good business; audiences pleased. Over the Sea 3.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Remember the Maine March 28; fair business; performance good. McSorley's Twins 8.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Rays March 30 in A Hot Old Time to S. R. O.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Colorado College Glee Club March 31; large business; audience pleased.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The theatre was crowded for first presentations of The Cuckoo March 31, 1. Mathews and Bulger to a well-filled house 4 in By the Sad Sea Waves, a bunch of bright, snappy dialogue. The comedians, assisted by clever Rose Melville, scored emphatically. Miss Melville is the best exponent of the green, gawky, country girl that has ever been here. The Grays, New Haven's crack co., appeared in black-face minstrels 5, packing the theatre with people prominent in society and military circles. Their work was worthy of professionals, and far and away the best amateur minstrels ever given at the Hyperion. Mr. and Mrs. Sidney Drew closed the capital programme with When Two Hearts are Won. Joseffy played at a matinee 3 before a fair audience, that included a large delegation of New York musicians. His programme, made up of modern composers, was interesting. James K. Hackett 8. Father Dockerty lectured on Philippines 9. Way Down East 10-12. The Heart of Maryland 14. Alice Nielsen 15. Symphony Concert 17. The Liliputians 19. Richard Mansfield 20. Willie Collier 21.==GRAND OPERA HOUSE (Breed and McKenna, managers): Brother for Brother to topheavy houses 30-1. Co. large, and leading roles well played. The scenic effects were first class. Prince Ramion, with local cast, 3-8. Captain Eddy, of Boston, was in charge, and the opera was splendidly mounted and sung. Frank Langdale was effective as the Prince, and C. W. Worcester, a young and promising basso, as Don Ramoro, did the best work of the large cast, singing with rare skill and intelligence. Miss Heath, Miss Root, and Miss Beers were excellent in their respective roles. Broadway Burlesquers 10-12. A Grip of Steel 13-15. Local Dramatic Societies in The Octoroon 17-22.==ITEMS: A few of the Elks and their friends have formed a new social club, the Manhattan. The first meeting was held 4.—Mr. and Mrs. G. B. Bunnell have closed their pretty Southport home and taken an apartment in town for the rest of the season.—Mr. Bunnell reports splendid business at his theatres, and offers a list of fine Spring attractions.—The stage setting for the Grays was the most elaborate house set ever seen here, and reflects great credit upon Stage-Manager George Miller.—Mr. and Mrs. Sidney Drew were entertained by their friends while here.—Harry Lacy is at his home in this city.—Moriz Rosenthal, the pianist, was an interested listener at the Joseffy recital 3. Amelia Bingham and her husband, Lloyd Melville, were the guests of Mr. and Mrs. Don Thompson 31, 1. Mrs. Thompson, formerly Georgie Langley, will be well remembered as an actress of ability some fifteen years ago.—Mrs. Breed, wife of Dr. Breed, of the Grand, spent last week in town.—Charles Coghlan did not present his new play, „Citizen Pierre," here 3, much to the regret of his admirers. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Annie Russell in Catherine March 30. Under the Red Globe 31, 1. Katherine Rober co. 3-8 to good business, presenting The Deacon's Daughter, The Mysterious Murder of Garnet Oaks, She Couldn't Marry Three, The Great Clemenceau Case, Miss Nobody from Nowhere, The Bachelor's Twins, Camille, and The Great Diamond Robbery in a most excellent manner. The Heart of Maryland 10, 11. Alice Nielsen 12, 13. Richard Mansfield 19.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Wolford-Sheridan co. 30-1, presented in a most acceptable manner Shadows of a Great City, Eagle's Nest, and The Smuggler; audiences large. Elroy's Stock co. 3-8, opened to crowded house, business continuing big. J. Harvey Cook and Lottie Church do excellent work, and are supported by a good co. Reportoire included: The Land of the Midnight Sun, The Police Patrol, In Old Tennessee, The Midnight Alarm, Paradise Alley, and The District Fair. Wills Brothers 10, 11. On the Bowery 12.==ITEMS: Manager Parsons distributed handsome souvenirs on the third anniversary of his theatre 3.—H. L. Keane and Frank McGlynn, of Under the Red Robe, were guests of the Beefsteak Club during their sojourn here. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Annie Russell in Catherine March 31. Gorgeously mounted and elaborated cast. Mathews and Bulger's By the Sad Sea Waves 3 was far ahead of anything heretofore seen here in the farce-comedy line. Metropolitan Merry Makers 4, 5, included Press Eldridge, Annabelle Moore, the Crescent Trio, Walter Leon, Maude Le Maire, Lawrence and Harrington, Hampton's trained dogs, and moving pictures. The acts were excellently run off. James K. Hackett 7. Two Little Vagrants 8. Jack and the Beanstalk 10-12.==SMITH'S THEATRE (Edward C. Smith, manager): The Elroy Stock co. March 27-1, played uniformly good business in The White Squadron, In Old Tenenssee, The Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, Paradise Alley, and The District Fair. The co. is much above the average. J. Harvey Cook played the leads in his customary suave manner. Faust's Metropolitan Burlesquers had excellent business 3-5. A Rag Time Reception featuring Gus Pixley 6-8 to good audiences. A Grip of Steel 10-12. On the Bowery 13-15.==ITEM: Manager Edward C. Smith is preparing to refit and renovate his cycle checking room for the coming season. No innovation has ever been thought of by local managers which has so well satisfied the playgoers who are cyclists—and nothing unusual is it to have nearly a hundred wheels racked at a single performance.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Shenandoah March 31: two performances; receipts $1,300. Mary Hampton and Maurice received many encores. Gibney-Hoeffler co. opened for a week 3 to fair house. Repertoire first half of week: Angie, the Country Girl, The Black Flag, and The Prince of Liars. Two Little Vagrants 11. The Belle of New York 12. 'Way Down East 13.==COSMOPOLITAN OPERA HOUSE (Troupe and Wynne, lessees; B. F. Boscoe, resident manager): Ben Hur reopened this house 5 with free admission. Metropolitan Merry Makers 7, 8.==ITEM: The many friends of W. D. Corbett, of Corse Payton Stock co., will regret to learn of the death of his mother that occurred 1. The Gibney-Hoeffler co. were obliged to close last three nights of their engagements on account of illness of Mr. Gibney.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Mikado (local talent) 6, 7; large audiences. Helen George, W. J. Carroll, and E. K. Hubbard, Jr., of this place, are worthy of special mention.—The Belle of New York 11. The Heart of Maryland 12.==MCDONOUGH THEATRE (W. J. Berrie, manager): Clarence Vaudeville co., booked for 4, 5, gave such an unsatisfactory entertainment 4 that Manager Berrie canceled the remaining date.==ITEM: At the Bazar of Co. H., Second Regiment, 3-8, C. T. Weigand, Kine and Gothold, Vera King and Professor Martyne furnished very satisfactory entertainments.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Wilbur Opera co. ended a week of good business 1 in spite of its being Holy Week. The specialties introduced by Corinne and Anna Laughlin and the living pictures were good, and the operas were sung in a fairly satisfactory manner. 'Way Down East drew a large house 3 and pleased every one. The co., headed by Phœbe Davies and including Odell Williams and Forrest Robinson (a great favorite in Norwich), is admirable and the mounting very beautiful. Under the Red Robe 6. Godfrey's Band 8.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Cuba's Vow March 30-1 had the closing nights of Lent and bad ones they are, so it was not surprising that business was light, although the closing performance drew fairly. The Stowaway 3-5 opened fairly, but business dropped after the first night. Shenandoah 12. A Milk White Flag 13. Tammany Tigers 14, 15. Frankie Carpenter 17-22.

TORRINGTON.—OPERA HOUSE (F. R. Matthews manager): Clarence Vaudeville co. 8. Godfrey's Band 11. Henry Vaudeville co. 12, 13. Rice's Comedians 17-22. Metropolitan Merry Makers 24. Professor Carpenter 27-29.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Gettysburg March 31; light

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attendance; performamnce good. Steve Brodie in On the Bowery 3; light attendance; performance fair. Godfrey's Band 5; excellent concert. The Idyl of the Mill (local) 6, 7. Metropolitan Merry Makers 10. Local minstrels 18. Della Fox 24.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Kennedy's Players closed a successful week 1. Two Little Vagrants (return date) 4; good business. Under the Red Robe 5. Burrill Comedy co. 10-15.

NEW LONDON.—LYCEUM THEATRE (I. W. Jackson, manager): Steve Brodie in On the Bowery March 31, 1; fair business. Shea-McAuliffe Stock co. 10-15.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Under the Red Robe 3. Two Little Vagrants 7. Paul Gilmore 10. Kellar 17.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Hunt, magician, 3, 4; good houses. The Gatchells 5; S. R. O. Wills Brothers 14, 15.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Dark.==ODD FELLOWS' THEATRE (Charles W. Chase, manager): Hettie Bernard-Chase co. played but three nights Holy Week, giving The Ticket of Leave Man to fair business. The Major 3-5.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Dark.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Joseph Jefferson presented The Rivals 4 to S. R. O.; excellent co. and fine presentation. Aerial Ballet 5; small house. The Dazzler 8. Hogan's Alley 19.==ITEM: The Savannah Summer Opera co. has been formally organized, with Elvia Crox and Hubert Wilke leading and twenty voices supporting these stars. Manager Weis has issued announcement and the success of the scheme depends on his ability to dispose of three hundred season tickets.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Samuel W. Glenn in Rip Van Winkle March 27; moderate business. Peters and Walters Comedy co. 3-5.==ITEM: Season is on the eve of closing. Manager Fields has booked some fine attractions for next season.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Murray and Mack in Finnegan's Ball 3 pleased a small house. The Dazzler 6. Joseph Jefferson 7. Why Smith Left Home 14. Hogan's Alley 17. MacDowell-Walsh co. 24.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Peters-Walters Comedy co. March 30-1, presenting Out of Sight, Jasper, Kenna's Birthday, and Smith and Stevens; good houses.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Little Minister March 29 practically closed the local season.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Murray and Mack in Finnegan's Ball 4; packed house; audience pleased. Sam P. Jones 5.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Season closed.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE James A. Pinney, manager): Leopold Godowsky 6. Stuart Robson 15.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Gayest Manhattan March 29; fine performance; good house. Barlow Brothers' Minstrels 30, 31 pleased fair houses (bad weather). Tim Murphy in The Carpetbagger 3 delighted a good house. Spiering Quartette 4; S. R. O. Richards and Pringle's Minstrels 5. The Heart of Chicago 7. Coon Hollow 8. Robert Sherman co. 10-15. Kinetoscope 18, 19. Joe Ott 20. On and Off 21. Davis' U. T. C. 22. Eugenie Blair 27. Remember the Maine 29. James-Kidder-Warde co. May 4.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Otis Skinner in Rosemary 3 had an enthusiastic reception. The production was superb. Richards and Pringle's Minstrels 4; light business; performance fair. Mrs. B. O'Shaughnessy 9. Boone, hypnotist, 10, 11.==AUDITORIUM THEATRE (A. R. Waterman, manager): The Coontown 400 opened engagement of four nights 2 to big business; pleased audiences. A Romance of Coon Hollow 9-12.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Bryan's Comedians closed a successful week's engagement 1, having presented True as Steel, The Diamond Mystery, A Girl from the Bowery, Mabel Heath, The Census Taker, A Hot Time in the Old Town, and A Leap Year Legend; good attendance.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., lessees): Holden Comedy co. March 26-2 in The Inside Track, A Crazy Idea, A Barrel of Money, Nobody's Claim, Blacklisted, The Denver Express, and Tom Sawyer to capacity nightly; audiences pleased. Darkest America 5. A Romance of Coon Hollow 7.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Other People's Money March 29; fair business; performance first class. Gayest Manhattan 30; good performance; business fair. Beggar Prince Opera co. 30; good business; fair performance. Richards and Pringle's Minstrels 6. Darkest Russia 10. Coon Hollow 13.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Barlow Brothers' Minstrels March 28; good house; fair performance. Banda Rossa 30; light house; excellent concert. The Heart of Chicago 6. Darkest Russia 11. Under the Dome 13.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Under the Dome March 21; small house; performance good. Darkest America 24; big business. Other People's Money 27; fair audience; co. first class. Richards and Pringle's Minstrels 3. Boone, hypnotist, 5-7. Darkest Russia 8.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Chase-Lister co. 2-16 have produced David Crockett, Angie, and Monte Cristo to full houses, giving satisfaction. Beggar Prince Opera co. 23.==ITEM: Gertie Ewing, leading woman of the Chase-Lister co., is unable to appear owing to illness.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Gayest Manhattan March 31; good business. Deshon-Du Vries Opera co. opened for a week 3 in La Mascotte to S. R. O.==COLISEUM (William Peterson, manager): Hennessy Leroyle in Other People's Money 4; large and pleased audience

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): When London Sleeps March 26 to capacity; good performance. The Evil Eye 2; S. R. O.; audience pleased. Hogan's Alley 9. Who Is Who 16.

MATTOON.—THEATRE (Charles Hague, manager): Hall-Winters co. March 27-2 to small business, presenting Little Miss Weatherford, A Man of Mystery, Satan's Football, The Telegraph, Under the Sea, My High Hat, and The Green Spider.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Ferris Comedians 3-8 in On the Ohio, A Fool's Fortune, Greased Lightning, and Cyrano de Bergerac; good business. Maud Dennis, of this city, is a member of the co. and pleased her many friends.

DECATUR.—POWERS' GRAND OPERA HOUSE: Banda Rossa March 28; pleased audience. Local minstrels 31; crowded house; an entire success. Bryan's Comedians opened for a week 3 in Grit, or True as Steel. The Herrmanns 12. Darkest Russia 15.

JOLIET.—THEATRE (William H. Hulshizer, manager): The Evil Eye March 30; fair business; performance satisfactory. Other People's Money 5. What Happened to Jones 8. Coon Hollow 14. Through the Breakers 22. Ferris Comedians 24-29.

BELVIDERE.—DERTHIC'S OPERA HOUSE (W. H. Derthick, manager): Mack's U. T. C. pleased a good house March 30. Dean Raymond in A Jolly Night opened here 3; creditable performance; small house. The Prisoner of Zenda 8.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Sharpley Lyceum Theatre co. opened for a week 3 in A Wonderful Woman to good business; performance fair. Darkest Russia 14. Labadie's Faust 24.

LEWISTOWN.—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): Patricolo Concert co. March 23; packed house. Beggar-Prince Opera co. 31, 1, presented The Beggar Prince and Said Pasha to large and appreciative audiences.

LA SALLE.—ZIMMERMANN'S OPERA HOUSE (E. C. Zimmermann, manager): The Blondells in A Cheerful Idiot and A Jay on Broadway 2-4 gave satisfaction to large houses. Katie Emmet 9.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): The Evil Eye March 27; S. R. O.; audience delighted. What Happened to Jones 4.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Darkest Russia (return) 3; well-filled house; satisfaction given. Barlow Brothers' Minstrels 4; fair house pleased.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Banda Rossa 1; small house; audience delighted. McFadden's Row of Flats 3; good house; audience satisfied.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Evil Eye pleased a fair house March 29. Under the Dome did light business 1. What Happened to Jones 7.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Under the Dome March 31; business and performance fair.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): The Span of Life 3; house fair; co. good. The Herrmanns 10. Holden Comedy co. 23-30.

CAIRO.—OPERA HOUSE (Sol A. Silver, manager): Belle Archer in A Contented Woman 1; large and pleased audience.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Gayest Manhattan 1; good performance; fair house.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Under the Dome March 30; small business. The Heart of Chicago 8.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Dark.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Cheerful Idiot pleased a fair audience 4.

PANA.—NEW GRAND (Lou Roley, manager): Darkest Russia 6.

INDIANA.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager): Roland Reed and Isadore Rush, South Bend favorites, appeared before a good house March 29 in His Father's Boy. The comedy was well received. Supporting co. good. Sheridan Tupper and Alethea Luce, an Indiana girl, deserving special mention. Scott's Minstrels drew a fair house 31. The chorus of the co. is weak, but contains several good vocalists. Billy Miller, Allie Brown, and Marsh Craig proved the best features. The Evil Eye to a large audience 1; scenic mechanism is good. Rosaire and Elliott made hits. What Happened to Jones 3 to fair business, giving satisfaction. George C. Boniface, Jr., Francis Drake, Frank Currier, and Mrs. Eberle were especially good. The Idol's Eye 7.==OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Dark.==ITEM: Frank C. Nippold, who has been the active manager of the Oliver Opera House here for fourteen years, retired 1. Probably the manager of no theatre in the country is better known among the managers of first-class attractions than Mr. Nippold, who has made a remarkable record, having personally attended every seat sale since the opening of the house in 1885, and having missed but one performance in the fourteen years. In all that time a U. T. C. co. has never graced the boards of the Oliver. The house was opened under his management with Sheridan and closed this season with Modjeska. It is due to Mr. Nippold's efficient management of the Oliver in the past that South Bend has come to be recognized as one of the very best of one-night stands. Undoubtedly more packed houses in proportion to the number of attractions played have gathered in the Oliver than in any theatre in the country. The many friends of Manager Nippold in the theatrical profession, with whom he has made an enviable reputation for fairness and honesty, will regret to hear of his retirement. The Oliver will reopen early in the Fall. J. B. Wolfe assuming the business management.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): A Hired Girl March 27 delighted a good audience. Willard Newell in Cyrano de Bergerac 3; good performance; fair audience. Mrs. B. O'Shaughnessy 7.==LAY'S OPERA HOUSE (John Wolf, manager): Dr. James E. Hedley lectured 29; good house. American Producing Co.'s A Black Mother 4, 5 pleased fair-sized audiences.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Blanch Hazleton co. opened March 28 for week and closed after third performance; business very light after first night. Swiss Bell Ringers failed to please a fair audience 4. Labadie's Faust 6. Eugene V. Debs 7. Cotton Fields of Georgia 8 canceled. On the Suwanee River 11. Coon Hollow 19.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Sleeping City 1 pleased a good house. Miss St. George Hussey and a strong co. in Mrs. B. O'Shaughnessy 4 amused a large audience. Specialties were pleasing and the entire performance gave good satisfaction. Fanny Rice 12. Mendelssohn Club (local) 18. A Jolly Lot 20.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): 1492 March 28; excellent performance; fair business. Lost in New York 1; fair performance; good business. Bert Coote in The New Boy 4; excellent performance; good business. Gayest Manhattan 5. Barlow Brothers' Minstrels 6. A Joly Lot 8.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): George Riddle and Beethoven Orchestra March 29; packed house. The Sleeping City 30; small house. Elks Minstrels 7. George Kennan 8. Fanny Rice 11.==ITEM: Logansport Lodge, No. 66, B. P. O. E., will initiate several new members 7.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Schumann co. March 29 and A Jolly Lot 31 to light houses; satisfaction given. The Herrmanns 13.==ITEM: Manager Murphy was offered the management of the Schumann Concert co. but declined.

FORT WAYNE.—MASONIC TEMPLE (Stonder and Smoth, managers): Wait's Opera co. March 27-1; very good co. to good houses. The Gormans in Mr. Beane from Boston 3; fair house. What Happened to Jones 4; excellent co.; large audience. The Span of Life 7, 8. Boston Lyric Opera co. 10-15.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Darkest Russia co. rested here Holy Week, and played a benefit for Opera House orchestra March 31 to small business; play and co. first class. Alexander Leonard co. 10-15.

EVANSVILLE.—GRAND (King Cobbs, manager): The Little Minister 3. Waite's Opera co. 17-22.==PEOPLE'S (T. J. Groves, manager): Joe Ott in Looking for Trouble (return engagement) 2; good house. Lost in New York 9.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Sleeping City 1; fair house. Gayest Manhattan 3. Mrs. B. O'Shaughnessy 5. Chicago Orchestra 10.

TIPTON.—KLEYLA THEATRE (Ramsay and Foster, managers): The Two Johns March 21; fair business. Dorothy 30 canceled. Belle Boyd in The Rebel Spy 3 to capacity. A Jolly Lot 21.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Barlow Brothers' Minstrels 5. Coon Town 400 7. A Hot Time 15. A Jolly Lot 22. Alexander Leonard co. 24-29.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager): The Two Johns to a fair house 1. Barlow Brothers' Minstrels 8. The Turtle 17. Merry Maidens 20.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Scott's Minstrels March 30, despite blizzard, house well filled; performance satisfactory. The Three Bostonians 3.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): George Wendling lectured to packed house on March 31. Robin Hood Opera co. 11, 12.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Scott's Minstrels 1; fair and pleased house. The Evil Eye 3; S. R. O.; receipts $37.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Labadie's Faust March 29; co. and business fair. The Missouri Girl 7. A Jolly Lot 12. Schumann Concert co. 13.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Labadie's Faust 1; good business; fair co. The Sleeping City 8. European Sensation co. 11.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Barlow Brothers' Minstrels 6. A Jolly Lot 15. The Two Johns May 8.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Sam Jones lectured March 29 to a full house. Labadie's Faust 10.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Joe Ott in Looking for Trouble pleased a large house 3. The Little Minister 4.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Haverly's Minstrels March 30; good house; satisfactory performance.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Ivy Leaf March 27; light audience. 1492 to a fair house 29.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Queen Ester (local) March 29; large house. A Jolly Lot 14.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Two Johns March 30; excellent performance. A Jolly Lot 7.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): St. George Hussey in Mrs. B. O'Shaughnessey 2; S. R. O.; audience pleased. Coon Hollow 16.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): The Missouri Girl 10.==CARLISLE HALL (Carlisle Brothers, managers): Dark.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, manager): A Jolly Lot March 30; fair performance; small house. Cinematographe 8.

BRAZIL.—MCGREGOR OPERA HOUSE (Joe Brown, manager): A Hot Time in the Old Town 11. Lost in New York 17.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Passion Play pictures March 31; good business.

GOSHEN.—THE IRWIN (Frank Irwin, manager): The Gormans in Mr. Beane from Boston March 30; small house. The Prisoner of Zenda 13.

LEBANON.—OPERA HOUSE (J. C. Brown, manager): Lost in New York 3; fair house; pleased audience. Eldon's Comedians 10-15.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Herrmanns 12.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): On the Suwanee River 13.

NEW HARMONY.—THRALL'S OPERA HOUSE: Dark.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Frank Daniels in The Idol's Eye March 28 to S. R. O.; receipts over $1,000; well pleased house. Mr. Daniels is as funny as ever and was warmly greeted. Kate Uart as the Priestess in the second act won a hearty recall by her excellent singing. The Boones 30, 31 were canceled by Manager Beall. Robert B. Mantell 6. Ellis Opera co. 7. A Bachelor's Honeymoon 8. Modjeska 12. The Holy City (local) 14.==ITEMS: Advance-Manager Snow, of the Ellis co., A. F. Warde (son of Tragedian Frederick Warde), of A Bachelor's Honeymoon, and Alfred Bradley, of the Modjeska co., met in town this week. Mr. Warde switched A Bachelor's Honeymoon to 8, thus leaving 7 open for the Ellis co., which is on its way from Omaha to St. Paul and Minneapolis. A good sale is now on for the opera, at advanced prices.—Manager Beall recently has been appointed to take charge of the two leading hotels here and contemplates expending about $25,000 in improvements in the near future.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): After resting here during Holy Week Robert B. Mantell and his capable co. presented Monbars 3 to very large business. Roland Reed 4. Otis Skinner 7.==GRAND OPERA HOUSE (William Foster, manager): Hans Hanson closed March 27-29 engagement to good business. The Heart of Chicago 30-1; good business. Under the Dome 6-8.==MINOR THEATRE (J. S. Connelly, manager): The Minor was formally opened 28, 29 by Frank Daniels and his excellent co. in The Idol's Eye and The Wizard of the Nile to large and pleased audience. The Minor Stock co. opened its season 3 in The Prisoner of Algiers, with Frank Linden and Miss Converse in the leads; business fair.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The Heart of Chicago March 28; fair business. Georgia Minstrels 30; small audience; satisfaction given. Billy Link's Vaudeville co. 31, 1 gave satisfaction to light houses. Under the Dome 4. Otis Skinner 6. Hans Hanson 8. Flint, hypnotist, 10-15.==ITEM: On April 20 occurs the burlesque circus, given by prominent society people of this city, for the benefit of Manager Speers, of the Odeon, in appreciation of his services in directing numerous local talent performances here. W. S. Haskell, a prominent member of the Elks in Kansas City, is now directing rehearsals.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Frank Daniels in The Idol's Eye March 31; S. R. O. Mr. Daniels, of course, took nearly the whole cake, but generous slices were awarded to Norma Kopp, Helen Redmond, Alf Whelan, and Niel Daniels.==ITEMS: Frank Conway, of Frank Daniels' co., is an ex-Clintonian, and enjoyed his visit here with relatives and friends, who are all pleased with his success.—William McMillan, for a long time manager of Davis Opera House, is enjoying a month's vacation in Colorado.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Robert B. Mantell in A Secret Warrant March 21; good business; best of satisfaction. The Gormans in Mr. Beane from Boston 22; good house. Under the Dome 29; good house; co. good. Madeline Hunt deserves special mention. Blondell and Fennessy co. in A Cheerful Idiot, A Jay on Broadway, and The Katzenjammer Kids 30-1; light business; good performances.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Sorrentino and his Banda Rossa gave a pleasing entertainment to a light house March 29. Frank Daniels 1 in The Wizard of the Nile and The Idol's Eye; good houses pleased. Roland Reed 3 in His Father's Boy; pleasing performance; packed house. Murray Comedy co. 2-9. Katie Emmett 10. Sol Smith Russell 13.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Katherine Ridgeway Concert co. March 28, Nashville Students 29, and Hans Hanson 31 all did good business. The Heart of Chicago to good house 3. Under the Dome 10. Joe Ott (benefit ushers) 19. Elks' minstrels 6, 7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Banda Rossa March 30; moderate business, owing to heavy snow storm, which blocked the street car lines. The Heart of Chicago 5 to fair business. Tim Murphy 6. Vogel's Minstrels 8.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): The Heart of Chicago March 29; fair house. Hans Hanson 30; fair performance and business. Otis Skinner 8. Darkest America 12. St. George Hussey 15. Billy Link's Vaudeville 13, 14.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Banda Rossa March 31; fair audience; satisfaction given. Tim Murphy in The Carpethagger 4; fair business. Vogel's Minstrels 6. Mrs. B. O'Shaughnessy 11.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): A Cheerful Idiot March 29; fair business; audience pleased. Under the Dome 31; small business; play pleasing. Tim Murphy 7. Hans Hanson 10. A Midnight Bell 13.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): The Heart of Chicago to a good house March 22; pleasing performance. Under the Dome 28; good business; satisfactory performance. Ghosts 3. John Dillon 11.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Under the Dome 1; business fair. Billy Link's Vaudeville co., including Durno, 3, 4; good attendance. Otis Skinner 5. Sol Smith Russell 12. Vogel's Minstrels 15.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Otis Skinner in Rosemary 4; large and appreciative audience. Clay Clement canceled 6. Vogel's Minstrels 14.

McGREGOR.—BERGMAN'S OPERA HOUSE (Edward Bergman, manager): John Dillon 13. Nashville Students 27.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Forrest's U. T. C. 1, 2; good business.

BOONE.—PHIPPS' OPERA HOUSE (B. M. Wiley, manager): Audigraph and actorgraph March 30. Fanny Hill's Burlesque co. 1. Georgia Up to Date 3.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): A Cheerful Idiot March 28; fair house; performance fair. Robert B. Mantell 4.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Nashville Students 5. Forrest's U. T. C. 12.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Ridgeway Concert co. 13. Beggar Prince Opera co. 20.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Forrest's U. T. C. 7.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Dark.

CEDAR FALLS.—PACKARD'S OPERA HOUSE Williams and Bassett, managers): Hans Hanson 7.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Louise Brehany Concert co. 22.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): A Night in Bohemia 10.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local-manager): A Day and a Night March 31 drew a fair house of thoroughly pleased people. Mae Lowery and Otis Harlan have the main parts and make much of them. Clarissa Agnew is the third of a strong trio, with Hattie Wells, Alma Kremer, Hattie Williams, Florence Relda, Cecil Sands, William Devere, Ed. Wonn, Lloyd Wilson, Ed. Garvie, Robert Cowan, and Sidney Mansfield deserving good words. Most of the songs were new to us and all were catchy and finely rendered. Numerous encores, most graciously conceded, lengthened the performance a good half hour. Roland Reed 7. Joe Ott 17. Robert B. Mantell 21.

THOS. R. HYATT.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): A Boy Wanted March 11; fair business; audience pleased. Clay Clement in The New Dominion 16; large audience; good business. Harrington-Rutledge co. opened for a week 20 but were canceled after second night. Senter Payton Comedy co. opened for a week 3 to good business. National Concert co. 10-13. Stowe's U. T. C. 21.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Stowe's U. T. C. March 27; good house. Cameron co. 29; poor house; excellent co. South Before the War 1; good house and co. Two Married Men 3.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Cameron co. gave a good concert to light business March 28. Mozart Symphony Club 1; high-class entertainment; good business. Two Married Men 5.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Graham-Earle co. in Sweet Genevieve, Counterfeit Money, Dixie Land, Oliver Twist, and The Colonel's Wife March 27-1; satisfactory business. Roland Reed 8.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Dermott Family entertained a fair house March 31 with unique musical specialties. Stowe's U. T. C. 4. V. A. Austin, monologist, 7. Graham-Earle co. 10-15.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Aurell's Concert Band March 27; large and enthusiastic audience. Camera co. 19.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puttt, manager): South Before the War March 28; good house; satisfaction given.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Captain S. Alberti to good house March 31. Casino Theatre co. for a week to S. R. O. 3 in Destiny.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Mahara's Minstrels March 31; fair performance and business. Two Married Men 7.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Vernon, hypnotist, March 27-1; good performances; poor business. Stowe's U. T. C. 10.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Patricolo Concert co. pleased a good-sized house March 29.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE Frank J. Hess, manager): Dark

EMPORIA.—WHITLEY OPERA HOUSE H. C. Whitley, manager): Dark.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Casino Theatre co. March 27-1 in For-

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given. The Judge, By Wits outwitted, The Unknown, Last Lynne, and Ten Nights in a Barroom; fair business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): U. T. C. 6.

ATCHISON.—THEATRE (John Sexton, manager): Mahara's Minstrels 4. Patriotic Concert co. 5.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Stowe's U. T. C. 20.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting manager): Schubert Concert co. 6.—ITEM: James R. McCann and wife (Lizzie Kendall), having closed with Hopkins' Stock co., New Orleans, are visiting relatives here.

HAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Scalchi Concert co. March 25; good house; pleased audience. Si Plunkard 30; good house; performance fair. Haverly's Minstrels 4; performance pleasing; full house.

ASHLAND.—THEATRE (W. Meinhart, manager): J. C. Lewis in Si Plunkard March 31; big house; audience pleased. Haverly's Minstrels 8. Franz's warscope 11-13. The Germans 15. Back on the Farm 21.

MIDDLESBOROUGH.—OPERA HOUSE (J. L. Manring and Co., managers): The Late Mr. Early March 28; good house; pleased audience. Hillyer's Wonders 30, 31; fair business; good performance.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Alden Stock co. 3-8 in Dollars vs. Science, Uncle's Will, and She Was Bred in Old Kentucky; small houses; poor performances.

WINCHESTER.—OPERA HOUSE (T. J. Bradley and Co., managers): Alden Stock co. March 27-1. Schubert's Symphony Club 4; good performance; good house. Frantz's Warscope 7, 8.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Haverly's Minstrels 3; light business; performance fair. Jefferson De Angelis 6.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Kentucky Pickaninnies 3; S. R. O.; poor performance.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Sappho March 31, attendance good.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Dark.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Eugenie Blair in A Lady of Quality 2; large and appreciative audience. Melbourne MacDowell and Blanche Walsh 8.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Spooner Dramatic co. 3-8. Jennie Calef co. 17-22.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Spears Comedy co. closed a week to fair business March 31, having presented during the week Mabel Heath, A Wife's Peril, The Bosom Friend of Bowser, The Black Sheep, A Soldier's Sweetheart, The Senator's Daughter, and The Red Cross Nurse. Stetson's U. T. C. 1; large and satisfied audiences. A Milk White Flag delighted a full house 3. Washburn's Minstrels 7.—THE NOROMBEGA (W. F. Reed, manager): Rachael May Clara co. closed their week 1, presenting The Outcast's Daughter, Kathleen Mavourneen, Felicia, East Lynne, Lady Audley's Secret, and Finnegan's Alley. California Burlesque co. opened 3 to good business and pleased audiences. The St. Clair Brothers and the California Trio were especially good.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): A Milk White Flag delighted a packed house 1. Corse Payton Comedy co. opened for two weeks 3 to capacity. Repertoire: A Parisian Princess, Drifted Apart, Jim the Penman, A Midnight Folly, The Plunger, Flirtation, My Kentucky Home, and Camille. Under the Red Robe 18. Washburn's Minstrels 19.—ITEM: Assistant-Manager George B. Cheatham has secured A Texas Steer for his benefit 25.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): A Milk White Flag 4 was much enjoyed. Shenandoah 5, 6 packed the house. Della Fox 7, 8. Superba 13-15.—PORTLAND THEATRE (M. J. Garrity, manager): Al. Reeves co. 2-4 to S. R. O. The Stowaway 6-8. Brother for Brother 10-12.

OLDTOWN.—CITY HALL (Gates and Co., managers): Stetson's U. T. C. 5; packed house. Edward Maynard co. 17, 18. Washburn's Minstrels 24.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Washburn's Minstrels March 28 canceled. Vollaire Stock co. 24-29.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): A Milk White Flag March 31 to capacity; performance good.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Stetson's U. T. C. 8.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Pitman Comedy co. opened for a week 3 in The Red Cross Nurse to S. R. O. Bills for rest of week: The Electrician, The Opium Ring, The Lost Paradise, Queena, and La Belle Marie.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Joshua Simpkins 4; satisfactory performance, fair audience. Louise H. Orndorff in concert 6. The Late Mr. Early 7. Kee Mar Glee Club (local) 13. The Pirates of Penzance (local) 20.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Spooners 3-8. Plays presented: A Fair Rebel, The Pearl of Savoy, That Girl from Texas, The Judge's Wife, Dr. Jekyll and Mr. Hyde, Hobson's Choice, Eccles' Girls, and Becky Bliss the Circus Girl. Large houses. Shenandoah 10, 11. The American Girl (local) 12-14.—NEW MUSIC HALL (W. H. Boody, manager): His Better Half 3-5; good houses. Brother for Brother 7, 8. Tammany Tigers 10-12.—ITEM: Ida Marie Rogers, formerly of The Dazzler, joined His Better Half 6.—The Iron Master was given for the benefit of the Humane Society at the Savoy Theatre 3, under the society auspices. The theatre was crowded with a delighted and appreciative audience, composed entirely of women. No men were admitted. All the characters in the play were taken by women, and even the doorkeeping and scene shifting were done by them. It was a "love" performance in every way.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Godfrey's Band gave an enjoyable concert 1 to poor patronage. George W. Wilson's co. drew large audiences 3-8 (return engagement). Repertoire: Your Uncle Dudley, The Cricket on the Hearth, and The Inquisitive Darky. The Messenger from Jarvis Section, The Guv'nor, The Colleen Bawn, The Social Outlaw, Great Randolph Mystery, A Runaway Match, Lady Audley's Secret, Our Boys, and The People's Lawyer. Louise Horner in songs and dances was a strong favorite. A Milk White Flag (benefit of Mrs. Addie G. Miller, house treasurer) 11. Under the Red Robe 12. Shenandoah 13. The Spooners 17-22. Della Fox 26. Spears Comedy co. canceled 24-29.—ITEM: J. F. Drunier joined the George W. Wilson co. 6 to play leading business for the rest of the season.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Those German comics, the Liliputians, with the Golden Horseshoe drew three well-pleased audiences March 31, 1. The biograph pictures of the Pope were shown 2. James K. Hackett in Rupert of Hentzau played to big business 4. The funniest, snappiest performance of the season was given by Mathews and Bulger, with Rose Melville and an excellent co. 5 in By the Sad Sea Waves. Waves and billows of laughter followed each other swiftly—not a breath of sadness. 'Way Down East began a three-day engagement 6. The play is improved since first presented here and is in excellent hands. Godfrey's Band 10. Alice Neilsen 11. Ward and Vokes 13. Richard Mansfield 21. Willie Collier 29.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Holy Week had no terrors for James R. Waite, who brought his comedy co. here March 27 and did the largest week's business ever done in this city by a popular-price attraction, easily breaking all previous records. His plays gave the best of satisfaction and the specialties were very pleasing. Plays given were Counselor O'Flynn, The Sultan's Daughter, Check, The Dumb Witness, Casey's Troubles, A Bachelor's Housekeeper, Mr. Byall of Texas, Driven from Home, Uncle Sam's Visit to Cuba, A Prince of Liars, and Young America. Brosnahan-Jackson Comedy co. opened for a week 3 in Only a Farmer's Daughter to fair business. Ward and Vokes 11. Two Little Vagrants 14. The Heart of Maryland 20.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Della Fox March 25 scored a success in The Little Host, although suffering from a very severe cold. The co. was very strong and evenly balanced. Corse Payton Stock co. 27-1 gave good performances of Woman Against Woman, Only a Farmer's Daughter, Alone in London, The White Slave, Cyrano de Bergerac, On the Rappahannock, Denise, The Runaway Wife, An Unequal Match, and A Member of Congress. A Milk White Flag 5; good co.; first-class performance.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): Star Dramatic co., with Charlotte Severson in the lead, had fairly good success here, playing to big houses at several performances 3-8. Godfrey's Band 12.—ITEMS: Paur's Orchestra will appear at the Methodist Church May 5 under the auspices of the Organists' Association of the city.—The Columbia Opera House will reopen 20 with Two Little Vagrants. The repairs to the house are nearly completed and it will be a model theatre for a city of this size.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Finnegan's Fortunes did a light business March 29. Ward and Vokes in The Governors had a good house and gave satisfaction 30. Godfrey's British Band 31; small houses; general satisfaction. Frankie Carpenter, supported by Jere Grady and a competent co., made her first appearance in this city, opening a week's engagement in An American Princess to large and pleased audience 3. Sowing the Wind 12. Jackson Comedy co. 17-22.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Waite's Stock co. closed a week's engagement 1; business fair. Repertoire for last half of week: East Lynne, A Child of the Sierras, Country Politics, Two Kids, and The Flag of Freedom. Della Fox in The Little Host pleased a good audience 3. A Milk White Flag 6. Shenandoah 7. Ward and Vokes 8. Elroy's Stock co. 17-22.—NEW THEATRE (C. H. Prouty, manager): Parisian Belles 6-8. Vanity Fair Burlesquers 10-12.

WALTHAM.—PARK THEATRE (Patrick and Renger, managers): Lieutenant Jeffrey, hypnotist, 4-8. George W. Wilson co. 10-15 in The Social Outlaw, The Cricket on the Hearth, The Inquisitive Darky, Your Uncle Dudley, The Great Randolph Mystery, The Guv'nor, The Messenger from Jarvis Section, Our Boys, Lady Audley's Secret, A Runaway Match, and The People's Lawyer.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): James K. Hackett in Rupert of Hentzau 1 pleased a good house. On the Bowery 5, Gay Manhattan Burlesquers 7.—ITEM: Mrs. Hackett, mother of James K. Hackett, came from New York to witness Rupert of Hentzau, and was entertained by Pittsfield friends over Sunday.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Shenandoah, with Maurice Barrymore and Mary Hampton, met an enthusiastic reception from a large house 1. James K. Hackett with a tip-top co. in Rupert of Hentzau did big business 3. Mathews and Bulger 6. Godfrey's Band 10. A Milk White Flag 15.

WORCESTER.—THEATRE (James F. Rock, manager): James K. Hackett paid a return visit in Rupert of Hentzau 5. Sowing the Wind 11. A Milk White Flag 15.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): A Grip of Steel drew crowds 3-8. A Rag Time Reception 10-15.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Kennedy Players 3-8 in The Midnight Express, The Two Thieves, Teddy McGuire the Irish Duke, The Octoroon, The Dude and the Spaniard, and Beyond Pardon; fair houses; satisfaction given.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Ward and Vokes presented The Governors 4 to S. R. O.; performance very good. A Milk White Flag 7.—ITEM: Godfrey's Band gave two concerts 4 at the Cadet Armory.

LYNN.—THEATRE (Dodge and Harrison managers): Shenandoah 3 pleased a large audience. Ward and Vokes in The Governors 5 comprised a big audience. On the Rio Grande (local) 7. A Milk White Flag 8. Waite's Stock co. 10-15.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Tennessee's Pardner 3; small house; co. good. Sowing the Wind 8. Kennedy Players 17-22. Under the Red Robe 25.

HOLYOKE.—EMPIRE (T. F. Murray, manager): His Better Half March 30-1; poor business; unsatisfactory performances. On the Bowery 6-8 opened to crowded house. The Spooners 10-15.

PLYMOUTH.—DAVIS OPERA HOUSE (H. A. Perry, manager): Romain Stock co. March 27 in A Wife's Peril pleased a good house. American Moving Picture co. 5-7; poor business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Ward and Vokes in The Governors 1, gave satisfaction to capacity. Della Fox 11. Burrill's Comedy co. 17-22.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): What Happened to Jones 4.—GRAND (O. Stair, manager): A Hired Girl did large business March 30-1. The co. is good, and repeated its success of last season. Scott's Minstrels opened for four nights 2 before a large audience and pleased every one. Remember the Maine 6-8. Other People's Money 9. My Friend from India 10-12.—ITEM: Sousa's Band will play at the Auditorium 7.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Evil Eye 4; crowded house; good specialties. Sousa's Band 6. Other People's Money 10. The Prisoner of Zenda 12. Elk's minstrels 14. Boston Lyric Opera co. 17-22.—GRAND OPERA HOUSE (Lee Getter, manager): Edna Paige Comedy co. opened 3 for one week's engagement to a crowded house; co. above the average.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): A Night at the Circus 3; fair business. Willard Newell in Cyrano de Bergerac 4 to a small but delighted audience. U. of M. Comedy Club in A Night Off 5. A Hired Girl 7.—ITEM: Sousa's Band will be heard at University Hall 8.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): A Hired Girl drew a good house 3 and pleased. Remember the Maine 10. Other People's Money 11. Scott's Minstrels 13.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): A Hired Girl 4; good business. What Happened to Jones 7. The Evil Eye 8. The Geisha 11. Remember the Maine 13.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Columbia Stock co. opened 3 in Our Summer Boarders for a week to good house; satisfaction given. The Prisoner of Zenda 17.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Marks Brothers' co. opened for a week in An Irish Hero 3 to a packed house. Scott's Minstrels 12.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Newell's Cyrano de Bergerac 5. The Evil Eye 11. Daly's Stock co. 17.

COLDWATER.—TIBBIT OPERA HOUSE (John T. Jackson, manager): The Sleeping City did satisfactory business March 25. A Hired Girl 13.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Sousa's Band 6. The Prisoner of Zenda 10.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): Joe Willard in Kidnapped to good business 3; satisfaction given. Clay Clement 19.

MUSKEGON.—OPERA HOUSE (H. F. Gruendler, manager): A Hired Girl March 29; fair production; small business. Scott's Minstrels 7.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Evil Eye 10. Elks' minstrels 7.

MUNROE.—ARMORY OPERA HOUSE (W. G. Guttman, manager): A Night at the Circus 6.

MINNESOTA.

WINONA.—OPERA HOUSE (M. D. Field, manager): Wilson Theatre co. to good business March 29, 30. The Prisoner of Zenda 3-5. McFadden's Row of Flats 7. Tim Murphy 8. Beach and Bowers' Minstrels 12.

13. Banda Rossa 14. A Midnight Bell 17. Through the Breakers 18.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Burk's U. T. C. March 28; crowded house; performance fair. John Dillon in Bartlett's Road to Seltzerville to fair house 5. Mr. Dillon was good, but as a whole performance was a disappointment. Beach and Bowers' Minstrels 25.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Max Bendix Concert co. pleased a fair audience March 30. Mr. Bendix was especially appreciated. Clara Mather co. began a week's engagement 3.

DULUTH.—LYCEUM (E. Z. Williams, manager): Cecilian Choral Society March 24; crowded house. Lewis Morrison in Faust 3; large audience; satisfaction given. The Prisoner of Zenda 4. Haverly's Minstrels 14.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): A Bachelor's Honeymoon 5. Frank Howard Concert co. 12.—NEW OPERA HOUSE (R. W. Ashton, manager): Professor Bronson character reader, 6. Burt's U. T. C. 10.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Maro 3; full house; delighted audience. Burk's U. T. C. 5. Local minstrels 7. Brehany Concert co. 28. Hans Hanson May 1.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Sousa's Band March 28; house crowded; audience pleased. Lewis Morrison in Faust 29; good house; pleased.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Burke's U. T. C. March 29; fair performance; good house. John Dillon 4. A Midnight Bell 12.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): A Bachelor's Honeymoon 3; good house; excellent co. A Midnight Bell 10.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): John Dillon 3. Modjeska 10. Banda Rossa 15.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dark.

MISSISSIPPI.

GREENVILLE.—MARCH OPERA HOUSE (B. E. March, manager): Hogan's Alley March 29; good house pleased. Andrews Opera co. 6, 7 in Martha, The Pirates of Penzance 7, and Girofle-Girofla.—ITEM: Now that the season is over it is but just that a word of praise should be given Mr. March for the many good attractions this season.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Hogan's Alley March 30; good house, considering Lent. Andrews Opera co. 17, 18.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Stuart Robson with good co. March 28 in The Meddler to large house. A Day and a Night 1; large house. Ellis Opera co. 5.—CRAWFORD THEATRE (E. S. Brigham, manager): Peruchi-Beldeni co. (return engagement) opened 3 in A Woman's Revenge. A Western Romance 4. A Struggle for Liberty 5.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Peruchi-Beldeni co. March 20-25; fair business and satisfaction. Plays presented: A Prince in Rags, A Western Romance, A Georgia Cracker, A Kentucky Girl, The Office Boy, and Domestic Felicity. Richards and Pringle's Minstrels 28; good business; splendid performance. Joe Ott 8.

CARTHAGE.—GRAND OPERA HOUSE (Logan and Hamilton, managers): Mahara's Minstrels March 25; fair house; performance good. Fiora De Voss co. 27 to crowded houses in A Colorado Girl, The Black Flag, Mercy's Marriage, Our Mascot, Brother 17, Jerusha Brother, and True Irish Hearts.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Mozart Symphony Club March 30; crowded house; audience pleased. Blind Boone May 6.—ITEM: The Opera House will be managed next season by Patterson and Striker. The theatre will be remodeled during the Summer.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): Richards and Pringle's Minstrels March 30; good business. Irving French co. opened for three nights 3, presenting A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; good business.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Richards and Pringle's Minstrels gave a good performance March 31. Irving French co. 6-8. South Before the War 10.—ITEM: Florence Rockwell visited Mrs. M. R. Wise, of this city, during Holy Week.

RICH HILL.—SANDERSON OPERA HOUSE (T. D. Sanderson, manager): Jack Potts Comedy co. March 27-1 in A Southern Romance, Caste, Mul's Sacrifice, East Lynne, The Embassy Ball, Lend Me Five Shillings, and A Game of Chance; fair business. South Before the War 11.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Cameron co. March 30; fair business; concert quite good. Stowe's U. T. C. co. 1; good business. Two Married Men 2; S. R. O.; good entertainment. South Before the War 8, 9.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Richards and Pringle's Minstrels March 27; fine performance; S. R. O. Blind Boone Concert co. 31; good and appreciative audience. Old Farmer Hopkins 13.

LOUISIANA.—PARK'S OPERA HOUSE (R. W. Young, manager): Darkest America 3; good house; pleased audience.—BURNETT OPERA HOUSE (M. Michael, manager): Dark.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Darkest America 4. The Brownies in Fairyland (local) 7, 8, direction of Malcom Douglas. Robert B. Mantell 27.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Queen's Evidence (local) 6.

SPRINGFIELD.—BALDWIN'S THEATRE (Charles E. Brooks, manager): Cameron co. 3; talented co.; fair business.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Nothing booked.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Hi Henry's Minstrels March 27; fair house; good entertainment and booked to return for 1-4. Grau Opera co. 28-31; small houses. John Griffith 6-9. Nance O'Neil 10-12.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Will reopen 2 in an entirely renovated shape, artistically decorated and conveniently arranged under direction of O. P. Sisson. The new co. will be headed for the present by Esther Wallace. Burlesque, comic opera, and farce-comedy will alternate, always with vaudeville. Nanette, the Little Gypsy 2-9.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Lewis Morrison in Faust March 21; large house; performance excellent. James-Kidder Warde co. in The School for Scandal 27; S. R. O.; performance best of season; receipts $800. Hi Henry's Minstrels 28, 29; good business; performance enjoyable.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): James-Kidder-Warde co. in The School for Scandal March 28 to banner house of season; receipts $840; performance excellent. Hamlet and Macbeth 29; good houses; excellent performances.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Max Bendix Concert co. March 27; small but appreciative audience; excellent performance. John Griffith in The Avenger 1; good house; excellent performance.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Max Bendix Concert co. March 27; fair-sized and pleased audience. John Griffith 3. Hi Henry's Minstrels 6.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): James-Kidder-Warde co. in The School for Scandal to $800 house; excellent performance. Nance O'Neil 8.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Nance O'Neil 7.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): John Griffith 4. Hi Henry's Minstrels 5.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung; Dr. John Watson ("Ian Maclaren") March 29; big house; pleased audience. Stuart Robson in The Meddler 30; crowded house; excellent performance. Devil's Auction 5. Roland Reed 6. Otis Skinner 10. Modjeska 13. Robert B. Mantell 15. Rosenthal 18. Remember the Maine 22. James Kidder-Warde co. 24.—THE FUNKE (direction of L. M. Crawford and F. C. Zehrung): Clay Clement in A Southern Gentleman 1; full house; excellent performance. The Flints 3-8. Redmond Dramatic co. 24-29. On and Off 27.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Clay Clement in A Southern Gentleman March 27; large house; pleased audience. Mahara's Minstrels 6.—ITEM: Clay Clement's box-office receipts were attached by John Henry Martin during the performance. The case comes up in Court May 1.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Coon Hollow March 27 canceled. Under Dewey's Guns 17.—STEELE'S OPERA HOUSE (Steele and Hansen, managers): Tennessee Jubilee Singers 29; fair house; good performance. Katie Emmett 14.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Clay Clement in The New Dominion March 30; fair business; performance excellent. Devil's Auction 6. Davis and Busby's U. T. C. 8.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Clay Clement March 28 in A Southern Gentleman, pleased a good house. Robert B. Mantell 12.—AUDITORIUM (G. L. Platt, manager): Dark.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Clay Clement and an excellent supporting co. presented The New Dominion to a large and enthusiastic audience March 28. Remember the Maine 19.

HASTINGS.—KERR OPERA HOUSE (W. Schellack, manager): Flint, hypnotist, March 27-1; large audiences. Clay Clement in A Southern Gentleman 31; full house; pleased.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Davis and Busby's U. T. C. 5. Remember the Maine 13.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Reno Novelty co. gave satisfaction to a full house March 28.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Clay Clement canceled 3.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Slayton Jubilee Singers 5.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Shenandoah 4; S. R. O.; satisfaction given. Waite's Comedy co. 5-8 in Counselor O'Flynn, Check, Casey's Troubles, Uncle Sam's Visit to Cuba, The Black Flag, The Sultan's Daughter, Mr. Byall of Texas, A Bachelor's Housekeeper, and Young America Abroad. Ward and Vokes 10. Sowing the Wind 13. Under the Red Robe 14.—PARK THEATRE (Ormsby A. Court, manager): American biograph March 27-1 to big houses. His Better Half 6-8.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Della Fox March 30 in The Little Host; good business; co. excellent. Breezy Point, drama, by Mrs. Belle Marshall Locke 4, 5, by local talent; fair houses. Washburn's Minstrels 8. Zephra (local) 12-14. Under the Red Robe 15. Side Tracked 20.

NASHUA.—THEATRE (A. H. Davis, manager): Bennett and Moulton Comedy co. opened for a week to S. R. O. 3. Repertoire: Darkest Russia, A Daughter of the South, My Partner, McKenna's Flirtation, Bonnie Scotland, A Soldier's Sweetheart, The Buckeye Girl, The Chimney Corner, and The Men Behind the Guns.

PORTSMOUTH.—MUSIC HALL (W. G. Ayers, manager): A Milk White Flag drew a fair house and pleased March 30. Della Fox in The Little Host had a good attendance 31; performance well received. Ward and Vokes 6.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Zephra (local) 4-7; fine performances; S. R. O. Washburn's Minstrels 10. Lucier's Merry Makers 24.—FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Lucier's Merry Makers to fair audience 1. J. R. Lucier's cornet solos were a feature. Aunt Jerusha 10. Washburn's Minstrels 17. Side Tracked 22.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Tennessee's Pardner (benefit Press Club) to fair business 5. Della Fox 10. Under the Red Robe 13.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): Kellar in his amusing and mystifying performance 3-8 opened to good business. William H. Crane 10-15. Corse Payton co. 17-May 13.—COLUMBIA THEATRE (M. J. Jacobs, manager): Madame Sans Gene was the offering 3-8, and the stock co. again demonstrated

its ability. Una Abell, in the title-role, gave a fine performance. H. Coulter Brinker and Robert Neil were prominent, as were also Lucille Flaven and Virginia Jackson. There were a number of additions to the co. The stage settings and costumes were appropriate. Big business. In the Name of the Czar 10-15. Aristocracy 17-22.——JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): London Life 3-8. Augustus Cook heads a strong co.; performance very good. Opened to a fine house, the occasion being a benefit of George W. Jacobs. The Call of '98 10-15. The Heart of Chicago 17-22.——ITEMS: A. C. Henderson was engaged for Comte de Neipperg in the Columbia Stock revival of Madame Sans Gene 3-8. He played the part 3, but failed to appear at matinee or night 4. Sedley Brown volunteered at short notice, and gave an acceptable performance.—May Noss, of McFadden's Row of Flats, sprained her ankle while in this city 30, and was unable to appear the remainder of the week.—At the meeting of T. M. A. Lodge, No. 28, one new member was initiated. Tom Cunningham, W. H. Reed, Tom Hanlon, Joseph Lubin, Fred Richardson, and John Lacy were appointed as a committee to arrange for a benefit some time in May. Business week March 27-1: Columbia, Stock co., big; Newark, house closed except for amateur minstrels 29, 30, that were well attended; Jacobs', U. T. C., good; Waldmann's New Theatre, McFadden's Row of Flats, big; Waldmann's Opera House, City Sports, satisfactory. The above results for Holy Week were a genuine surprise to every one. C. Z. KENT.

ELIZABETH.—STAR (Colonel W. M. Morton, manager): The Turtle March 25 repeated its former successes and pleased a large house. Frank M. and John B. Wills 3-5 presented In Atlantic City, Two Old Cronies, and What Happened to Jawsmith to deservedly light business. Murray and Mack 8 in Finnegan's 400. A Runaway Girl 13. J. E. Toole 17-22. Chauncey Olcott May 1.——LYCEUM (W. M. Drake, manager): In Old Kentucky 24 to S. R. O.; audience pleased. The Sunshine of Paradise Alley 1; excellent performance; light house. Joseph Green co. 3-8 opened to fair business, presenting A Man of the People, A Plain Old Irishman, A Prisoner for Life, Held by the Enemy, My Wife's Friend, and Condemned to Siberia; excellent co. Kitty of Cork 12, 13. Gettysburg 15. Willie Collier 18. El Capitan 22. The Geisha (return) 29.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Yon Yonson had two large houses 1; performance satisfactory. Santiago was repeated by the Players' Club 3 in quite as satisfactory a manner as on its former presentation. Clarence Morton particularly distinguished himself. The Air Ship, upon its second appearance 4, was well received by a large house. Natural Gas attracted a fair house 5. The Teachers' Club gave a fine rendition of Hagar and Ishmael 6 to capacity. Bennett and Moulton co. 10-15. Willie Collier 17. Elks' Minstrels 18, 19. A Bunch of Keys 21, 22. Maud Adams 24. Sol Smith Russell 28.

PATERSON. EDEN THEATRE (H. E. Toovey, manager): Hal Reid in Knobs o' Tennessee turned people away, despite the fact that it was a return engagement. The co. is the same as when last here and pleased every one. The Pride of Kildare 6-8; fair business; co. fair. The French Spy 10-12.——OPERA HOUSE (John J. Geetchius, manager): A Ragtime Reception, with Gus Pixley in the leading role, 3-5 to small houses. J. K. Emmet and Lottie Gilson 6-8. Arnold-Wolford Stock co. 10-15.——ITEM: W. L. Grove, the genial business-manager of Knobs o' Tennessee, was a welcome caller last week.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Captain Kidd, U. S. N., by the Mask and Wig Club of the University of Pennsylvania 1; largest attendance in history of house. The play was handsomely staged, the scenery and costumes being exceptionally fine, and the performance gave entire satisfaction. The combined musical clubs of the U. of P. gave a concert to large and pleased audience 3.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 2-5 to good business; excellent co. Lottie Gilson as Collie Parker received rounds of applause. Knobs o' Tennessee 6-8; co. fair; business brisk. The Air Ship 9-12. The French Spy 14, 15. Irving Place Theatre co. 16.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): The Sunshine of Paradise Alley March 30; fair co. and house. Charles K. Champion 3 in Only a Private; good house and co. Denton's Minstrels 12. Joshua Simpkins 17.——ITEM: Mr. and Mrs. Jacob Litt, who are stopping here, witnessed The Sunshine of Paradise Alley.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): Y. M. C. L. U. Minstrels 3, 4, under the direction of Manager Platt; general satisfaction.—MUSIC HALL (Charles E. Dodd, manager): The Bride Elect 8. In Record Ambulance Series, Sol Smith Russell 29.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): The Sunshine of Paradise Alley March 31; co. and business good. The Air Ship 3; fair business; co. excellent. J. E. Toole 13. Reed and Van's Vaudeville co. 17.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Sunshine of Paradise Alley to good business March 29. J. E. Toole in Killarney and the Rhine 10. Rip Van Winkle 11. The Widow Hunt 12.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Natural Gas 6, as a stage hands' benefit, to a large house, netting a satisfactory amount. Little Lord Fauntleroy 8.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): The Pride of Kildare 5; small audience; fair performance.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Pride of Kildare 3; good business and performance. Joseph Greene co. 10-15.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Reed and Van's Roof-Garden Vaudeville co. 11.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Joseph Greene co. closed week 1; good business. Natural Gas 7.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Rose Stillman co. 10-15.

ALBUQUERQUE.—ORCHESTRION HALL (L. P. Trimble, manager): Rose Stillman co. 3-8.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): McDoodle's Flats 1; fair business. The Heart of Maryland 3 (Elks' benefit); large house. Good work was done by Alma Kruger, Anna Vishaire, Lionel Adams, and Herbert Bostwick. Henry Miller in Heartease 5. A Stranger in New York 7. Howard Athenæum Specialty co. 8. Daniel Sully 10. West's Minstrels 11. The Telephone Girl 14. Himmelein's Ideals 17-22.——GLOBE THEATRE (E. L. Johnson, manager): Miaco's City Club Burlesque co. March 30-1; large business. The hit of the performance was made by Estelle Holland. London Gaiety Girls 3-5; good business. Night Owls 6-8.——ITEMS: At the annual election of Elmira Lodge, No. 42, B. P. O. E., 4, Charles H. Armitage, city editor of the *Telegram*, was elected Esquire and W. Charles Smith, local manager of the Lyceum, alternate delegate to Grand Lodge.—Dan Quinlan, manager and interlocutor of Al. Field's Minstrels, visited his family here 3.—Eldridge Park will open June 12. More money than ever will be invested in theatrical performances and vaudeville. Enoch Little has been placed in control of amusements.—Susie Drake, who assumed the principal role in The Belle of New York at Montreal 3, is a frequent guest of relatives in this city.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Liliputians gave two performances of The Golden Horseshoe to good business and satisfied audience March 29. The Purple Lady amused fair-sized houses 30, 31. Annie Russell in Catherine 1. A Dangerous Maid crowded the house 4. Emil Sener 5. Willie Collier 7, 8.—HARMANUS LYCEUM (H. R. Jacobs, manager): The stock co. in Rosedale to fair business 27-1. A Scrap of Paper was the opening bill 3. The co. is making numerous friends. My Friend from India 10-12. J. K. Emmet and Lottie Gilson 14, 15.——ALBANY THEATRE (C. H. Smith, manager): The Gay Manhattan Burlesquers gave the first of four performances to fair business 3. In the co. are: Louise Lenoir, Loretta, Gordon and Gilbert, Perry and Fulton, Emily Leeds, Charmon, George Schuyler, and Joe Hardman.——ITEM: William S. Corliss, of this city, has returned home, the season of The Highway men having closed. He will go with Frank Daniels next season.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Willie Collier in The Man from Mexico gave satisfaction to good-sized audiences 4, 5. He is one of our best legitimate comedians, and the play is replete with bright lines and situations. A Dangerous Maid 6. James A. Herne 10. Amherst Students 11. Teresa Carreno 13. West's Minstrels 14, 15.——BASTABLE THEATRE (S. S. Shubert, manager): The stock co. presented A Night Off in a rollicking manner before large houses 3-8. Chaunez Olney made a big impression as Susan. A Woman of No Importance 10-15.——ITEMS: Harry J. Ridings, manager of Clifford and Huth, is visiting at his old home here. He is to manage a house at South Bend, Ind., this Summer, and will go with Clifford and Huth again next season.—Raymond Copp has been engaged for leads by Manager Shubert, of the Bastable, for his stock co. here.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): James K. Hackett in Rupert of Hentzau delighted a large audience March 30. Willie Collier in The Man from Mexico pleased a large audience 3. The Heart of Maryland 5 pleased a large audience. The Colonel Alan Kendrick of Lionel Adams was a manly portrayal, scoring a big hit and a curtain call. Mr. Adams gives promise of a bright future. J. K. Emmet and Lottie Gillson 12. James A. Herne 14.——ITEM: Jessie L. Oberderfer, resident-manager of the Opera House, will shortly leave for Buffalo to act as manager of Mr. Shubert's Opera House next season. Warren R. Day, the present treasurer of the Opera House, will assume the management here next season for Mr. Shubert.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Maude Hillman, with the best repertoire co. that ever visited us, opened for a week 3 in Special Delivery to S. R. O. Charity Bess 4, A Struggle for Honor 5, and The Broker's Daughter 6, all to large and enthusiastic audiences. The Real Widow Brown 12. A Day in Paris 18. Natural Gas 20. Rachelle Renard 24-29. On the Bowery 22.—BROADWAY THEATRE (George L. Corlis, manager): Dark.——ITEM: The Maude Hillman co. were guests at a New England midnight luncheon 6, given by B. H. Searing, dramatic editor of the Saratoga *Eagle*.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Jack and the Beanstalk March 30. The Heart of Maryland delighted a crowded house 4. Henry Miller 6. Corse Payton Stock co. 10-15.——BIJOU THEATRE (P. M. Cooley, manager): The London Gaiety Girls closed a fair week's business 1 and pleased. McDoodle's Flats gave satisfaction to fair houses 3-5.——ITEM: Helen Lord, of The Belle of New York, is at her home here.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The stock co. appeared in The Crust of Society before fine houses 3-8.——LYCEUM THEATRE (A. E. Wolff, manager): The capacity was tested 6, when the Elks Minstrels were given. A Dangerous Maid, with Cissie Loftus featured, attracted good houses 7, 8. West's Minstrels 10. James A. Herne 11-13.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Payton Stock co. 3-8, opened to good business. Repertoire: Woman Against Woman, Only a Farmer's Daughter, Alone in London, The White Slave, Cyrano de Bergerac, On the Rappahannock, Denise, The Runaway Wife, and An Unequal Match. West Point Band and Orchestra 11. Natural Gas 14.

COHOES.—NEW COHOES OPERA HOUSE (E. C. Game, manager): A Dangerous Maid, with Cissie Loftus, opened the new house 5 to tremendous business; audience pleased with performance. Tennessee's Pardner 7, 8. James A. Herne 15.——NATIONAL BANK HALL (E. C. Game, manager): Cineograph 6.——ITEM: Bessie Overocker is at her home here, owing to an accident while dancing.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Howard Athenæum Specialty co. March 30; excellent entertainment; fair house. Wieland, Alice E. Fitzgibbons, and Farrell and Starck won repeated encores. Coleman and Reid's Ten Nights in a Bar Room co. 3; fair business; performance not up to standard. The Bells of Shandon 10.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Al. G. Field's Minstrels March 31; large house; finest minstrel performance ever given here. Howard Athenæum Specialty co. 4; light house.——ITEM: Manager Bassett intends to enlarge the stage at the close of the season. He will also have painted a new drop curtain.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Sawtelle Dramatic co. 3-8 to crowded houses. Plays presented: Dangers of a Great City, On the Hudson, At the Buckeye Tavern, The Captain's Mate, True as Steel, Slaves of Gold, Faust, A Race for Life, and Uncle Sam in Cuba. Natural Gas (return) 15. Thomas E. Shea 17-22.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Maude Hillman co. closed a successful week to good business March 25. Plays presented: Special Delivery, Among the Pines, The Broker's Daughter, The Vagabond Heiress, and A Struggle for Honor. Al. G. Field's Minstrels 30 to S. R. O. McDoodle's Flats 8.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Natural Gas (return) 3; good house; laughable specialties by Eddie Girard, Steve Jennings, and Amy Ames. Elroy's Stock co. 10-15.——ITEM: Hubert Wilke has been spending the past few weeks with his family here.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vory, managers): The Real Widow Brown (return date) March 27; fair house. St. Lawrence Glee, Banjo, and Mandolin Club came to full house 1; audience pleased. Buffalo Opera co. in The Pirates of Penzance pleased a fair audience 5.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, manager): Howard Athenæum co. 3 pleased a small house. U. T. C. (local) 10. Bells of Shandon 13. Dan Sully 15. My Friend from India 17.——ITEM: Will Dillon, of Maude Hillman's co., visited his parents here a few days and rejoined co. 3.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Porter J. White pleased a large and enthusiastic audience 6 in Faust. Daniel R. Ryan co. 10-15 in Wife for Wife, The Lost Paradise, Ingomar, Thou Shalt Not, The Fatal Wedding, and Under a Shadow.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Washburn's Minstrels March 30; small house; fair performance. Patience (local) 4; large business; excellent performance. Ariel Ladies' Quartette to good-sized and well-pleased audience 5. Superba 6. A Texas Steer 17.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Ariel Ladies' Quartette 1; crowded house. St. Lawrence University Glee Club 7.——CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): The Bells of Shandon 7.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): West's Minstrels 3 had the banner house of the season; entire satisfaction. Daniel Sully 8. King Dramatic co. 10-15. Gayest Manhattan 19. The Little Minister 20.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Graham's Southern Specialty co. to a small audience 3; performance fair. The Bells of Shandon 5; large house; co. good. J. K. Emmet and Lottie Gilson 11. Natural Gas 17. My Friend from India 20.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Howard Athenæum Specialty co. 1; small house; fair performance. My Friend from India 13. The Real Widow Brown 17. The Little Minister 21.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): McDoodle's Flats March 31; fair house. A Texas Steer 1; good house. West's Minstrels 4; large and pleased audience. Courtenay-Morgan co. 10-15.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Liliputians in The Golden Horseshoe March 30; good house. A Dangerous Maid 3; fine audience. Sowing the Wind 4.——RAND'S OPERA HOUSE: Dark.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): The French Spy 3 failed to appear. Clarence Vaudevile co. 10. Crockett's Comedians 13. Joseph Greene co. 17-22.

HUDSON.—OPERA HOUSE: High School Minstrels (local) 5, entertaining performance to a large enthusiastic audience; receipts about $200. Henry Austin Adams lectured 6. The Real Widow Brown 14.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Heart of Maryland pleased a fair house 3. West's Minstrels 12. Pudd'nhead Wilson 15. Gayest Manhattan 20. Richard Mansfield 27.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Alma Chester co. concluded a week's engagement 1 to good business; best of satisfaction. The Bells of Shandon 14.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Faust 3; large and pleased audience. Howard Athenæum Specialty co. 10. Daniel Sully 13.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): D. R. Ryan co. opened for a week 3 to big business. Howard Athenæum co. 12. West's Minstrels 13.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Howard Athenæum Specialty co. 13. Daniel Sully 14. Emil Paur Orchestra 19. Pudd'nhead Wilson 24.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Howard Athenæum co. 11. The Air Ship 15. The Bells of Shandon 18. The Little Minister canceled 21. Pudd'nhead Wilson 22.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Julia Marlowe 6. James Reagon 11. My Friend from India 14. West's Minstrels 18. Alice Nielsen 21. Corse Payton Stock co. 24-29.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Daniel Sully 6 in O'Brien the Contractor pleased a good house. Howard Athenæum Specialty co. 15.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): J. K. Emmet and Lottie Gilson 10. Joshua Simpkins 24.

PENN YAN.—YATES LYCEUM (George M. Lown, manager): Macauley-Patton co. in The Minister's Son opened for a week 3 to good business.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Howard Athenæum co. 6. Mystic Midg'ts (local) 7, 8.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The Real Widow Brown March 31; house light; audience pleased. Daniel Sully 4.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): White's Faust 8. The Little Minister 12.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Graham's Southern Specialty co. 6. Cineograph 11.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Himmelein's Ideals closed their engagement 1 to successful business. Sowing the Wind 3.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Dark.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Priscilla (local) 13-15. Daniel R. Ryan co. 17-22.

NORTH CAROLINA.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Boston Ladies' Band 4; good business; satisfied audience. Rip Van Winkle 11. Paint and Powder Club, of Wilmington, N. C., 17.——ITEMS: The damage to the roof of the Opera House by the windstorm March 28 has been repaired.—The Boston Ladies' Band has closed its engagement at the Isle of Palms, and is booked for the Summer at Willow Grove Park, Philadelphia.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): A Breezy Time March 30; fair house. Eunice Goodrich co. opened for three nights 3 to a very large house. Plays presented: Fanchon the Cricket, Robolink, Phyllis, and Wanted a Husband; good business and performances.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): A Breezy Time 3; fair business. Scalchi Concert co. to small house 5. Eunice Goodrich co. in Fanchon the Cricket 6. Black Patti's Troubadours 12.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Scalchi Concert co. 3; large and appreciative audience.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Lewis Morrison in Faust March 28 to a pleased audience; receipts $519.50. Sousa's Band 31; large audience; receipts $1,219.25. Jules Grau Opera co. 3. Hi Henry's Minstrels 13. McFadden's Row of Flats 25.——ITEM: The receipts of Sousa's Band on Manager Walker's circuit, for four days, were $5,224.25, the banner business for any one on the circuit this season. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Sousa's Band to S. R. O. March 28; delighted audience; receipts $1,210. Lewis Morrison, supported by an able cast, presented Faust in highly satisfactory manner to good business 30.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): John Griffith in The Avenger March 28; performance excellent.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Dark.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): De Wolf Hopper in The Charlatan to fair business 1. Edmund Stanley, Alfred Klein, Nella Bergen, and a well trained chorus gave the star fine support. The opera was excellently staged, handsomely costumed, and finely rendered, and withal a fine production, meriting the unstinted applause that it received. Frank Daniels 13.——PARK THEATRE (Harry E. Feicht, manager): The Ivy Leaf to good business March 30-1; satisfaction given. Waite's Comic Opera co. opened for a week to good business 3. The specialties introduced aided the general production.——ITEM: Edmund Stanley, the tenor of The Charlatan, and Wood Patton, treasurer of the Grand Opera House, had a happy reunion during the short stay of the co. They were both, a number of years ago, members of the McCollin Opera co. J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): A large audience saw The Charlatan March 30. The opera was beautifully mounted, and Mr. Hopper and his capable co. do all they can with the material afforded. Frank Daniels 15.——BURT'S THEATRE (Frank Burt, manager): On the Suwanee River played a successful engagement 29-1. Stella Mayhew, a Toledo girl, as the colored aunty, gives a thoroughly artistic sketch. The place in the public favor occupied by Bartley Campbell's The White Slave is very close to that given to Uncle Tom's Cabin. Big houses were the rule 2-5. The co. was an excellent one.——PEOPLE'S THEATRE (C. F. Stevens, manager): Katie Emmett in The Waifs of New York to good business 29-1. With a strong cast and good scenic effects Remember the Maine was presented to overflowing houses 2-5. C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): O'Hooligan's Wedding March 30; fair business; performance gave satisfaction. Fabio Romani 5. The Two Johns 10. European Sensation co. 13.——ITEMS: Grace Williams, daughter of Manager Williams of the Market Square, has been appointed money clerk in the local post office.—Ed Leon and the Leon Sisters rejoined the Miaco's City Club at Altoona, Pa., after a few days' rest here.—George E. Pence, formerly assistant-manager of Bennett's Opera House, has become sole owner of the Urbana City Bill Posting Co. W. H. MCGOWN.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Passion Play pictures 2; big house. A Stranger in New York reappeared 4 to fair business. The McCoy Sisters made a great hit. A Bunch of Keys 6. The Telephone Girl 7. All Aboard (return) 8. Thomas E. Shea (return) 10-15. Sol Smith Russell appears 25.——ITEMS: The Elks' officers were installed 5, and banquet followed.—Their Street Carnival and Industrial Exposition will be given June 19-24.—A portrait of Comedian Tommy Evans, of this city, appeared in April number of *Munsey's Magazine*. Mr. Evans is now with Willie Collier.

CANTON.—THE GRAND (M. C. Barber, manager): King Dramatic co. closed a week's engagement 1 presenting Monte Cristo and The War of Wealth March 29. Carmen and The Cotton King 30. Hands Across the Sea and The Cherry Pickers 31, and The Two Orphans and The Last Stroke 1; business good; performances satisfactory. A Bunch of Keys 4 pleased a fair house. The Little Minister 7. The Telephone Girl 10. The Geisha 15. The Evil Eye (return date) 18. On the Suwanee River 20. Sol Smith Russell 24.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): Van Dyke and Eaton co. closed a successful week 1, having presented Jack's Wife, His Last Chance, A Tallow Candle, The Pulse of the Greater Metropolis, A Happy Pair, and The World Against Her; performances satisfactory. Al. G. Field's Minstrels 14. Houghton Stock co. 17-22. Chattanooga 25. Howard Athenæum Specialty co. 28.——CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): O'Hooligan's Wedding 15.

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NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): A Stranger in New York 1; large house. The Little Minister 5. Gayest Manhattan 8. O'Hooligan's Wedding 10.——ITEM: Newark Lodge, No. 39, B. P. O. Elks, are going to put on a grand Street Fair, June 5-10. They have contracted with F. W. Gaskill, of Canton, O., for seven theatres as well Streets of India for the Midway.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Leland T. Powers 3, lectured to a large audience. Shore Acres 10. O'Hooligan's Wedding 14. Isham's Octoroon's 15. Si Plunkard 19. Robert Downing 21. Chattanooga 24. Local minstrels 27, 28.——BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): All Aboard 7.——ITEM: The Massillon Street Fair will be held Sept. 4-9.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Side Tracked March 30; medium house; co. fair. Bert Coote in The New Boy 3; well-filled house; co. satisfactory. A Stranger in New York 5; crowded house; co. excellent. All Aboard 6. Sousa's Band 11. Isham's Octoroons 14. Al. G. Field's Minstrels 15.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Robert Downing in The Gladiator March 29; business fair. The Geisha 10-12 canceled. Hogan's Alley 14. Belle Archer 20. Lewis Morrison 21.——ITEM: Professor William Merrick, bandmaster of the Forepaugh and Sells Brothers' Circus, is here holding daily rehearsals of the band.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): The Ivy Leaf March 29; good business. A Stranger in New York 31 (benefit for Manager Bruner); splendid performance; S. R. O. Robert Downing 5. The Gormans 6. Gayest Manhattan 7. 1492 11. The Sleeping City 13. All Aboard 15.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): The Gemunder Concert co. 2; large and appreciative audience. Manager Perry's Sunday concerts are becoming very popular. Aiden Benedict in Fabio Romani 7. Robert Downing 11. Passion Play pictures 12. Side Tracked 13.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Schubert Glee Club 5. The Little Minister 10. Uncle Josh Spruceby 19.——AUDITORIUM (M. H. Haskell, manager): Passion Play pictures 3; small house. Jefferson De Angelis 8. Sousa's Band 13.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Boston Lyric Opera co. presented The Black Hussar March 29 and Fra Diavolo 30, and pleased large audiences. Robert Downing 12.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Boston Lyric Opera co. began a week's engagement 3 in Said Pasha to capacity. Passion Play pictures 9. Hogan's Alley 11. Robert Downing 13. Side Tracked 14.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): Alexander Leonard co. March 27-1; fair business in The Power of Love, Young Mr. Young, Slaves of Money, Crimes of a Great City, Camille, and Lucky Jim. Carrie Stanley Burns 10-15.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Connor, managers): Sadie Raymond in The Missouri Girl 1; big house. Frantz's waroscope 3, 4; fair business. 1492 10. The Two Johns 15. Banda Rossa (return) 22.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): On the Suwanee River 8, R. O. 3; co. good. Abt's Ideal Entertainers 4, 5; light business; fair performances. Daly Stock co. 10-15. Uncle Josh Spruceby 17.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Ott Brothers in All Aboard 3; big business; best of satisfaction. Passion Play pictures 6. On the Suwanee River 7. Hogan's Alley 13. Robert Downing 15.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): On the Suwanee River 5. The Evil Eye 13. Robert Downing 17. Fabio Romani 20. Daly Stock co. week 24.——ITEM: Remember the Maine 3 canceled.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): A Bunch of Keys March 30; fair business; bad attraction. Mr. and Mrs. Labadie 4. Si Plunkard 11.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Missouri Girl March 31; satisfactory performance; fair business. Fabio Romani 4; packed house; performance excellent.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Thomas E. Shea co. opened for a week 3 to S. R. O. in The Man o' War's Man. Dr. Jekyll and Mr. Hyde 4.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): O'Hooligan's Wedding 3; performance poor; attendance light. Haverly's Minstrels 5; co. good; good house. The Gormans 11.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostram, managers): Robert Downing March 24 to fair house. Van Dyke and Eaton co. 3-8.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Rosendale, managers): Erwood Stock co. 3-8. Uncle Josh Spruceby 13. Fabio Romani 18.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): R. J. Erwood Stock co. 10-12. O'Hooligan's Wedding 18 canceled.

CADIZ.—OPERA HOUSE (F. M. Brown, manager): Oberlin Glee Club March 31; fair business; fine entertainment. Side Tracked 7. Charles Mortimer 11.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): On the Suwanee River 6. What Happened to Jones 13. Lewis Morrison 19.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): European Sensation 1; good house; fair performance. The Gormans 10. 1492 12.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Bunch of Keys 3; full house; audience pleased. The Evil Eye 18.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Van Dyke and Eaton co. 10-12.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Si Plunkard to S. R. O. 4; audience pleased. Boone, hypnotist, 21.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Fabio Romani 3; good performance; S. R. O. The Two Johns 14.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Si Plunkard 12.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): European Sensation 5; large audience; performance poor.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Robert Downing 4; large audience. Uncle Josh Spruceby 12.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): On the Suwanee River 4; poor house; deserved better; co. and play excellent. Robert Downing 19.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Passion Play pictures 4; fair business. European Sensation 6.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): O'Hooligan's Wedding 5; fair audience; good performance. The Gormans 12.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Fabio Romani 8.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Passion Play pictures March 30, 31; light business. The Geisha 14. The Evil Eye 15.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Graham-Earle co. 10-15.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeil, manager): Robert Downing 8.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Dark.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): A Bunch of Keys March 31; fair audience

pleased. 1462 14.==(M. G. Seipel, manager): Town Topics 7. The Gormans 18. Lewis Morrison 22.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Kempton Komedy Ko. March 27-1. Repertoire: One False Step, State's Evidence, The Irish Millionaire, A Yankee in Cuba, East Lynne, and Fallen Among Thieves; performances and business fair.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Dark.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dark.

BAKER CITY.—ARMORY HALL (McCord and McCord, lessees): Dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): A Breezy Time, with all new faces and as funny as ever, kept a fair audience in good humor 3. Jessie Bertman, as Daisy Lightfoot, was exceptionally clever. A Daughter of Cuba 8. A Guilty Mother 13. El Capitan 20. Hogan's Alley 28.==HERSKER'S OPERA HOUSE (John Hersker, manager): Dark.==ITEMS: There will be no vaudeville performances at High Point Park this Summer; the ground is caving in, and the place will have to be abandoned.—Manager Quirk is in Philadelphia on business.—Bert Koenig, former manager of the King Dramatic co., is coaching the local minstrels.—Horace Diehl, of Watson's Minstrels, is here, giving banjo concerts.—George Cohan is writing some new songs for The Telephone Girl.

R. W. SHERTZINGER.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Jack and the Beanstalk 1 played to good-sized audiences. Henry Miller in Heartsease 3. Al. G. Field's Minstrels 4 did good business and were well received. Al. Field, Tommy Donnelly, Arthur Rigby, Dan Quinlan, Eddie Fox, Garret, Beers and Garret, Everhardt, and the Faust Family scored. The Bride Elect 5. Willie Collier 11. Rosenthal 12. La Belle Helene 13. Pudd'nhead Wilson 14. The Telephone Girl 15.==ACADEMY OF MUSIC (Burgunder and Reis, managers): Myers-Leyburne co. 3-8 to big business in The Silver King, Turned Up, The Black Flag, The Tiger's Eye, The Two Orphans, American Born, Kidnapped, and The Burglar. Little Irene Myers, Hattie Chew, Charles H. Leyburne, Mart Moley, and Fred Jones introduced entertaining specialties. Himmelein's Ideals 10-15.==ITEM: The attaches of the Lyceum and the Academy have organized the Scranton Theatrical Club. The club will furnish a suite of rooms in the Arcade. They will have a reception-room, parlors, and a reading-room. In the latter all the theatrical papers will be kept on file and be open to visiting theatrical cos. The officers of the club are: President, Nelson Teets; vice-president, Fred Softly; secretary, E. W. Kohnstamm; treasurer, Harry Brown.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, manager): Miles Ideal Stock co. closed a fair week's business 1. A Daughter of Cuba drew a light house 3. Murray and Mack, with a lot of bright people in Finnegan's 400, pleased a large audience 4. Chattanooga interpreted by a good co. attracted a fair house 6. Pudu'nhead Wilson 7. Isham's Octoroons 8. The Late Mr. Early 10. La Belle Helene 11 canceled. Joshua Simpkins 12. Willie Collier 14. Howe's wargraph 15-17. El Capitan (Press Club benefit) 18. Aunt Jerusha 19. The Real Widow Brown 20. The Telephone Girl 21. The Geisha 22.==ITEM: The Franklin and Marshall College Dramatic Association will produce She Stoops to Conquer 17.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Ben J. Lander, manager): Ben Hendricks and a capable co. presented Yon Yonson March 30 to good business. Darktown Swells 31. 1; pleasing performances; fair business. Miles Ideal Stock co. opened for a week 3, presenting for first half of week Our Irish-American Cousin. The Lights of Gotham, Kathleen Mavourneen, An American Hero, Just as the Sun Went Down, and New Mexico. Excellent specialties were rendered by James Leslie, Flo Perry, St. Felix and Culhane, and Wright and Wrong. Performances fair; business light. A Breezy Time 10.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Daniel Sully in O'Brien the Contractor 1 pleased large audiences. West's Minstrels 5 gave satisfaction to packed house. The Little Minister 13.==ITEM: Coleman's American Theatre co., under the management of Mr. Miller, was to have opened here 3 for the week, excepting 5. A new manager, A. M. Wilson, appeared 3 to take charge. The co., however, refused to play under him. Manager Wagner seized their baggage. An effort is now being made to reorganize under Lester Walters, leading man, to play at the Wagner 6-8.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): John Drew March 30 in The Liars, Jack and the Beanstalk 31. Al. G. Field's Minstrels 3; good business. The Bride Elect 4. Princeton Glee Club 5. Ben Hur 7-9. Rosenthal 11. Willie Collier 12. Pudd'nhead Wilson 13.==GRAND OPERA HOUSE (M. H. Burgunder, manager): Mitchell's All Star Players 27-1 in The Galley Slave, Why Jones Left Home, The Red Cross Nurse, Rip Van Winkle, The Two Orphans, The Power of Money, and Kidnapped; good business for Holy Week. Himmelein's Ideals 3-8 opened to good business.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): New York Stars March 25; fair performance; medium audience. Boston Star co. March 27-29 to small houses; performances fair. Athenæum Specialty co. 3; light house; performance unsatisfactory. Joshua Simpkins 8.==ITEM: J. Percy Barnitz, who has successfully managed the Opera House since its opening about fifteen years ago, resigned on April 1. The owners have placed the management in the hands of H. C. Naill, who has had charge of the box-office.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Daughter of Cuba 4; good business; a good play in excellent hands. McCarthy's Mishaps pleased a large audience 6. The specialties were more than enjoyable. Breezy Time 11. The Bride Elect 19. Bells of Shandon 25. The Little Minister 26.==ITEMS: Manager Walters is confined to his house with illness.—Mrs. Eugene La Rue, who has been visiting relatives in Bethlehem the past fortnight, joined her husband, who is with the Macauley-Patton Repertoire co., at Penn Yan, N. Y., 5.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees: F. D. Coyle, manager): Ben Hur (local) 3, 4; fair houses. Murray and Mack in Finnegan's 400 5; good co. and house. Howe's wargraph 10. McCarthy's Mishaps 11. A Bunch of Keys 12. Miles Ideal Stock co. 17-22. The Little Minister 28.==ITEM: James D. Flynn's various theatrical interests will be under control of Frank T. Merritt next season. The attractions will be Finnegan's 400, Nothing but Money, and A New York Count.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): Al. G. Field's Minstrels 5; good house; splendid performance. A Daughter of Cuba 6; fair house; fine performance. Chattanooga 7. Miles Ideal Stock co. 10-16.==ITEM: On the evening of 5 the Elks of Mahanoy City came to Pottsville in a body and were received by the local lodge of Pottsville, and escorted to their rooms. The visitors presented the local lodge with the largest antlers ever seen in this section.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Van Dyke and Eaton co. closed a week March 25 to packed houses; satisfaction given. Plays presented: His Last Chance, Volunteer, A Tallow Candle, The Gutta Percha Girl, A Modern Woodman, and The Pulse of the Great Metropolis. Maxwell Stock co. 27-1; good business; audiences pleased. Repertoire: The President, The Stranger, The Embassy Ball, A Celebrated Case, Camille, and Old Farmer Allen. All Aboard 12.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): King Dramatic co. 3-8 in Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The War of Wealth, Carmen, The Cotton King, Lost in London, The Cherry Pickers, The Two Orphans, and The Last Stroke; excellent performances; moderate business. The Little Minister 11. The Telephone Girl 12. Sousa's Band 13. What Happened to Jones 14.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Bennett and Moulton Comedy co. 3-8 in Darkest Russia, A Daughter of the South, and My Partner first half of week; opened to crowded house, good attendance continuing; audiences pleased.==ITEM: Hal King, for the past three years with the Bennett and Moulton co., will take out next season an original production entitled An Illustrated Tour of the World.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Pudd'nhead Wilson 3; large and appreciative audience. Isham's Octoroons 4; big business; first-class performance. A Bunch of Keys 8. Al G. Field's Minstrels 10. Howard Athenæum Specialty co. 11. Chattanooga 13. All Aboard 14. The Late Mr. Early 15. 1492 18. Orpheus Orchestra 20.==OPERA HOUSE (J. G. Ellis, manager): The Geisha 21 (benefit Johnstown Athletic Club).

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Tommy Shearer co. week March 25 to good business; co. strong. Plays presented: Cyrano de Bergerac, The Vagabond Wife, The Coal Black Lady, A Waif of the Mines, and Dangers of a Great City. Courtenay-Morgan co. opened in Niobe 3 for a week to good Business; co. good. All Aboard 11. The Little Minister 17.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Mitchell's All Star Players to good business 3-8. Repertoire: The Power of Money, Kidnapped, The Two Orphans, Rip Van Winkle, The Red Cross Nurse, and The Galley Slave; co. good. Joshua Simpkins 10. The Late Mr. Early 11. McCarthy's Mishaps 12.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Tommy Shearer and co. 3-8 to large houses; performances enjoyable. Repertoire: Dangers of a Great City, A Vagabond's Wife, The Coal Black Lady, Little Miss Military, Cyrano de Bergerac, and The Waif of the Mines. Al. G. Field's Minstrels 13.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Pudd'nhead Wilson 4; good business. Edwin Mayo, Deronda Mayo, and Ada Dwyer scored hits. Field's Minstrels 8. Boston Howard Athenæum co. 10. A Bunch of Keys 11. Chattanooga 12. The Late Mr. Early 14. All Aboard 15.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; F. W. Alles, manager): Edwin Mayo, in Pudd'nhead Wilson, gave us one of the best performances of the season 5; fair house. Joshua Simpkins 6; good co.; packed house. The Princess Kroney (local) 10, 11. McCarthy's Mishaps 13. A Bunch of Keys 14. A Breezy Time 17.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Little Lord Fauntleroy was well given to good houses 3-5.==ACADEMY OF MUSIC (John D. Mishler, manager): Nolan Orchestra 3. A Daughter of Cuba 5. Murray and Mack in Finnegan's 400 6.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Texas Steer greatly pleased a good audience March 30. Daniel Sully in O'Brien the Contractor to small house 31. Amherst College Glee Club 3; crowded house. The Real Widow Brown pleased a fair house 4. The Little Minister 15.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): At Piney Ridge to pleased house March 25. Side Tracked to fair business 27. Chester Dramatic Association to large house 28. Chattanooga 4; good business. The Air Ship to well-pleased house 5. A Guilty Mother 10. Lewis Morrison 15.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Murray and Mack 3 in Finnigan's 400; co. good; big house.==ITEM: Murray and Mack report a successful season. They will open next season Aug. 15 at Minneapolis with new scenery and co. of twenty-seven people.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): Windrop's Comedians March 27-1, presenting Brother Against Brother, La Belle Marie, Legal Rights, The Judge, Kathleen, and The Miner's Daughter. Isham's Octoroons 7. The Real Widow Brown 12.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Dark.==ITEM: A. J. Blair has succeeded Griffith and Co. in the management of the Opera House, taking charge 1. Mr. Blair has been connected with the theatre for several years and is well known to the profession.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): Daniel Sully in O'Brien the Contractor pleased a fair audience March 29. Isham's Octoroons 31 were applauded by a full house. Howard Athenæum Specialty co. 7.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Houghton Stock co. closed a week of fair business 1; co. strong. The child artist, Margeritte, joined co. here for specialties. Millar Sisters closed with co. here. The Real Widow Brown 6.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curren, manager): Isham's Octoroons to well-pleased audience 3. The Real Widow Brown 8. Al. G. Field's Minstrels 12. The Evil Eye 22. Town Topics 29. The Geisha May 18.

PITTSTON.—MUSIC HALL (C. C. King, manager): Newcombe's Cineograph co. 3 failed to please a fair house. Barney Ferguson in McCarthy's Mishaps 4, 5; fair business and performances. London Gaiety Girls 10, 11. Sevengala 17-22. Miles Stock co. 24-29.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. D. Champion, lessee and manager): Boston Star Repertoire co. 3-8, presenting The Little Mascot, For Gold, Little Miss Satan, My Uncle Bilkins, first half of week to fair business; general satisfaction.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Lafayette Glee Club March 31; large audience; excellent programme. H. Spillman Riggs, lecturer, 14.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Howard Athenæum Specialty co. March 30; fair business.==ITEM: Manager Koons is arranging for an ushers' benefit.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Mindrop's Comedians 3-8 opened in Brother Against Brother to S. R. O. and gave satisfaction.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Darktown Swells 3-5; fair business; appreciative audiences. Isham's Octoroons 7.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): True Irish Hearts March 30 pleased a small house. Animotiscope 3, 4; large business. Charles Mortimer co. 24-29.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Bennett and Moulton co. closed a week of profitable business 1 and gained a host of friends in this city. The Bride Elect 3.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Real Widow Brown 5; good house and performance. Projectoscope 7. Monte Carlo Girls 13. Houghton Stock co. 24-29.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): McDoodle's Flats March 30; good business; fair performance. The Telephone Girl 11. The Little Minister 18.

ROCHESTER.—OPERA HOUSE (Howard Vanderslice, manager): Maxwell Stock co. 3-8 opened to S. R. O. Plays presented: The Celebrated Case, The President, and The Stranger. Isham's Octoroons 10.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Isham's Octoroons 4; fair performance and house. The Late Mr. Early 20. U. T. C. 22.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): A Breezy Time 4; fair business. Al. G. Field's Minstrels 6.

ASHLAND.—GRAND OPERA HOUSE (F. H. Waite, manager): Dark.==ITEM: Elks are rehearsing for their minstrels, to be given the latter part of May.

CORRY.—OPERA HOUSE (W. K. Stone, manager): The Real Widow Brown 3; fair business; pleased audience.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): McCarthy's Mishaps 3; fair house. McDoodle's Flats 7. Ben Hur (local) 10-12.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Isham's Octorons March 31; fair business; performance first class. Nellie McHenry 15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): White in Faust 5; fine performance; delighted audience; receipts $310.

KANE.—LYCEUM THEATRE (A. B. Cohn, manager): Darktown Swells 8.==AUDITORIUM (G. H. Verbeck, manager): Jeptha (local) 7, 8.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Darktown Swells 10.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): Said Pasha (local) 4; big house.

FREELAND.—GRAND OPERA HOUSE (P. McGeehan, manager): Dark.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Howard Athenæum Specialty co. 5; poor business; performance good. A Breezy Time 24.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Groble, manager): Dark.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): A Breezy Time 6.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Wilbur Opera co. opened for a week 3 to immense business; performances excellent. Anna Laughlin does some clever specialty work between the acts. Repertoire: La Mascotte, The Royal Middy, The Bohemian Girl, The Beggar Student, Fra Diavolo, The Grand Duchess, The Circus Clown, Maritana, and The Two Vagabonds. Under the Red Robe 11. A Milk White Flag 12. The Turtle 14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Waite's Stock co. 3-5 in Wife for Wife, The Lady of Lyons, An American In Ireland, The Country Politician, and That Dangerous Woman; business opened fair; satisfaction given. Cosmopolitan co. 13.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): The Real Widow Brown 4; small house. A Hot Time in New York 5; small house. Under the Red Robe 10. Shenandoah 15. The Heart of Maryland 17. A Milk White Flag 18.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): Brother for Brother 3-5; good business; performances satisfactory. His Better Half 10-12. Gettysburg 13-15.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Myles McCarthy in True Irish Love gave a pleasing performance to a fair house 1. Callahan's Faust 10 canceled. Metropolitan Merry Makers 15. Kellar 22.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Scalchi Concert co. March 31; large and appreciative audience. Emma Warren co. opened for a week 3 in A Race for a Wife to large business.==CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): The Fifth Annual Atlantic States Music Festival, given under the auspices of the Converse Choral Society, will take place March 25-27. From the advance sale of seats, no doubt the S. R. O. sign will be in evidence at each performance. Besides Mollenhauer's Boston Festival Orchestra, the following artists have been secured: Signor Campanari, Sara Anderson, Miss Lohbiller, Blanche Toole, Clarence Shirley, Myron W. Whitney, Jr., C. W. Gaskell, Van V. Rogers, E. A. Franklin, and H. Dutschke.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Arnold-Wells co. opened for a week's engagement 3 in The Social Swim to S. R. O. Joseph Jefferson 5.==ITEM: Frank Oakes Rose, manager for Paine's Fireworks Co., was in the city last week, and closed a contract to present the Battle of Manasses in Charleston during the annual reunion of the United Confederate Veterans May 10-13. Mr. Rose has also arranged for a battle of flowers and *confetti*.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Barlow and Baker Stock co. in Damon and Pythias March 29 and Richelieu 30; good audiences; performances excellent.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Maro March 29; good entertainment; S. R. O. John Watson 7. Frank Howard Concert co. 15.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Maro March 31; splendid entertainment; S. R. O.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Wash Blackburn, business-manager): The Hopkins Stock co. drew fair houses March 27-1, presenting Esmeralda. Week 3 opened with Lend Me Your Wife to large and pleased audiences. Mazuz and Mazett and the Franklin Sisters are very pleasing in specialties.==THE VENDOME (Staub and Sheetz, managers): This house will close its season 8 with ex-Governor R. L. Taylor in his famous lecture, "Love, Laughter, and Song."

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Ex-Governor Bob Taylor lectured to S. R. O. March 28; audience delighted. Scalchi Concert co. 29 pleased a fair house. Peters Comedy co. opened for a week 3 to packed house, presenting A Knotty Affair.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): A Day and a Night March 25; good house; fine performance. Peters Comedy co. 27-1 presenting A Knotty Affair. An Easy Place, and The Marriage Broker to fine houses. Murray and Mack 8.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Hopkins' Stock co. in Blue Jeans 3-8; crowded houses. Gracie Emmet, Clayton and Clarice, and Brown, Hamilton and Brown furnished the vaudeville.==GRAND OPERA HOUSE (R. S. Douglas, manager): The Loss, hypnotists, 3-8.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): The Late Mr. Early March 29; good performance; packed house. Back on the Farm 31, 1. Murray and Mack 11.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Joe Ott in Looking for Trouble March 24; fine performance; full house. Weidmann's Comedians 10-15. A Breezy Time 26.

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TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Primrose and Dockstader's Minstrels March 29; excellent performance. Eugenie Blair 10, closing the regular season here.==ITEM: During the street parade of Primrose and Dockstader's Minstrels a horse became frightened at the band, ran away and damaged carriage and harness. Manager J. H. Decker and George Primrose immediately after the parade sought the owner of the runaway and adjusted the matter satisfactorily.

W. V. LYONS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergeman, business-manager): Klimt-Hearn co. March 27 and 30-1, presenting My Partner, The Inside Track, Shadows of a Great City, The Lights o' London, Ten Nights in a Bar Room, and Life in Greater New York. The engagement closing their Houston season comprising forty performances; large business. Primrose and Dockstader's Minstrels 28; splendid co.; packed house. Eugenie Blair 3, 4. Walsh-MacDowell co. 5, 6.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Wilbur-Kirwin Opera co. March 27-1, except 31, presenting Said Pasha, The Two Vagabonds, The Black Hussar, The Queen's Lace Handkerchief, The Merry War, Carmen, The Royal Middy, and Boccaccio to well-filled houses; co. strong. Susie Kirwin and J. C. Harvey became favorites at once. Primrose and Dockstader's Minstrels 31; large house; excellent performance.

DALLAS.—OPERA HOUSE (George Anzy, manager): Aubrey Dramatic co. March 27-31 presented The Land of the Living, My Uncle from India, A Woman's Honor, Dangers of a Great City, Falsely Accused, Fair Play, and Turned Up; good business. Primrose and Dockstader's Minstrels 1 pleased a crowded house. Wilbur Kirwin Opera co. 3-7. Eugenie Blair 13.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Local season closed with the Spooners Dramatic co. March 27-1 to good business in The Pearl of Savoy, For Honor's Sake, Trial by Midnight, The Egyptian Princess, The Flower Girl, A Lawyer's Wedding, and An American in Cuba.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wies, manager): Punch Robertson co. canceled.

(Continued on page 23.)

OBITUARY.

E. Z. Gerould, who was for some time assistant manager of Keith's Union Square Theatre in this city, died at his residence on Riverside Drive on Tuesday, April 4. Mr. Gerould left the employ of Mr. Keith a few years ago and became private secretary and representative of W. R. Hearst, of the New York *Journal*. A little over a year ago he returned to the Keith forces and devoted his time and talent to advancing the interests of Mr. Keith. He was obliged to give up work a few months ago on account of failing health and went South, where he contracted the germs of typhoid fever, from which he died. He was an exceptionally energetic and resourceful man and was deeply interested in everything connected with the theatrical business. In manner he was genial and courteous and made hundreds of friends who will regret to hear of his untimely taking off. He was thirty-five years of age and leaves a widow and one child.

William R. Romaine, for nearly twenty years doorkeeper of the New National Theatre, Washington, died in that city April 4, of heart failure, aged fifty-seven years, after a serious illness of two months. During the present season Mr. Romaine had officiated at the Academy of Music. He was a veteran of the Civil War and was a Government clerk in the Post Office and Treasury departments for many years. The interment was in the soldiers' burying ground at Arlington, the funeral being under the auspices of the G. A. R.

Beatrice Tait died at the General Hospital, Cleveland, Ohio, on April 2, of quick consumption, aged twenty-four years. She had been taken ill at her father's home in Cleveland and had been removed to the hospital only a few days before death. Miss Tait made her stage debut in farce-comedy in girlhood and had been associated with many well-known attractions of this class, notably with Evans and Hoey in A Parlor Match, in a revival of which farce she made her last appearance.

William Shaw, once known to the stage as Willie Simms, who had supported Edwin Booth, John McCullough, and other players of classic drama, died on March 31 in an insane asylum at Stockton, Cal., where he had been an inmate for thirteen years. He was forty-nine years of age.

Lew Randall, a well-known variety actor, died at the New York Hospital on Tuesday morning, April 4, of pneumonia. The Actors' Fund assisted him during his illness and took charge of the arrangements for his burial.

Minnie Kesselle, a soubrette well known in the profession, died in this city on April 9, of consumption. The funeral services will be held this Tuesday morning at 101 Madison Street at ten o'clock, and the interment will be made in the Actors' Fund plot at Evergreens.

Professor Claudius Deslouis, the well-known musician, died on April 8 at his home in Boston, Mass. His son, Marcel Deslouis, the French actor, died only recently.

Clara Price, late of the Mackay and Andrews opera companies, died at the home of her sister in Kansas City, Mo., on April 1.

Mrs. John L. Perkins, sister of Henry Pemberton, died on March 29, at her home in Richmond, Va.

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To the Creditors of DIGBY V. BELL, of Chicago, in the County of Cook and District aforesaid, a Bankrupt.

Notice is Hereby Given, That on the Twenty-fifth day of March, A. D. 1899, the said DIGBY V. BELL was duly adjudicated bankrupt; and that the first meeting of his creditors will be held at my office, Room 501, No. 100 Washington Street, in Chicago, on the Eighteenth day of April, A. D. 1899, at eleven o'clock A. M., at which time the said creditors may attend, prove their claims, appoint a trustee, examine the bankrupt, and transact such other business as may properly come before said meeting.

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A BACHELOR'S HONEYMOON: Fargo, N. Dak., April 13, Kansas City, Mo., 16-23, Omaha, Neb., 24-26.

A BLACK MOTHER (Am. Producing Co.): Eaton Rapids, Mich., April 11, Charlotte 12, Hastings 14, Muskegon 15, St. John 19, Owosso 20, Holly 22.

A BOY WANTED: Chicago, Ill., April 9-15.

A BREEZY TIME (Fitz and Webster, Eastern): Bethlehem, Pa., April 12, Norristown 13, Pottstown 17, Sunbury 24.

A BREEZY TIME (Southern): Knoxville, Tenn., April 12, Athens 13, Cleveland 14, Chattanooga 15.

A BUSCH OF KEYS (Gus Bothner, mgr.): Altoona, Pa., April 11, Lebanon 12, Reading 13, Carlisle 14, Harrisburg 15, Wilmington, Del., 17, Salem, N. J., 18, Bridgton 19, Atlantic City 20, Trenton 21, 22, Bridgeport, Conn., 24-26, Waterbury 27-29.

A CONTENTED WOMAN (Belle Archer: Fred E. Wright, mgr.): Louisville, Ky., April 10-15, Columbus, O., 17-19, Zanesville 20, Pittsburg, Pa., 24-29.

A COUNTRY MERCHANT (Charles Cowles): Clearfield, Pa., April 15.

A DANGEROUS MAID: Buffalo, N. Y., April 10-12, Toronto, Can., 13-15, Boston, Mass., 17-22.

A DAUGHTER OF CUBA: Newark, N. J., April 10-15, Boston, Mass., 17-23, Washington, D. C., 24-29.

A DAY AND A NIGHT: Chicago, Ill., April 10-29.

A FEMALE DRUMMER: Jersey City, N. J., April 10-15.

A GUILTY MOTHER: Pottstown, Pa., April 11, Ashland 12, Mahanoy City 13, Mauch Chunk 14, Allentown 15, New York city 17-29.

A HIRED GIRL (Charles E. Blaney Amusement Co., props.): Elkhart, Ind., April 11, Goshen 12, Battle Creek, Mich., 13, Hillsdale 14, Adrian 15, Toledo, O., 16-19, Warren 20, Hornellsville, N. Y., 21, Cohoes 22.

A HOT OLD TIME (The Rays): San Bernardino, Cal., April 11, San Diego, 12, Los Angeles 13-15, San Francisco 17-29.

A JOLLY LOT: Greenfield, Ind., April 12, Middletown 14, Noblesville 15, Frankfort 20, Tipton 21, Kokomo 22.

A MIDNIGHT BELL: Albert Lea, Minn., April 12, Waterloo, Ia., 13.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Brockton, Mass., April 11, Newport, R. I., 12, Fall River, Mass., 13, Attleboro 14, Worcester 15, Taunton 17, Woonsocket, R. I., 18, Putnam, Conn., 19, New London 20, Middletown 21, Hartford 22, Norwich 24, Waterbury 25, Danbury 26, New Haven 27, Bridgeport 28.

A NIGHT'S TROUBLE: Manchester, N. H., April 17-19, Lowell, Mass., 20-22, Baltimore, Md., 24-29.

A PARLOR MATCH: Pittsburg, Pa., April 10-15, New York city 17-22, Philadelphia, Pa., 24-29.

A RAG TIME RECEPTION: Worcester, Mass., April 10-15.

A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Peoria, Ill., April 9-12, Canton 13, Joliet 14, Pullman 15, Marion, Ind., 17, 18, Dunkirk 19, Columbus, O., 20-22, Cincinnati 24-29.

A ROYAL PRISONER (True S. James): Milwaukee, Wis., April 15-22, St. Paul, Minn., 24-29.

A RUNAWAY GIRL: Brooklyn, N. Y., April 10-15, Philadelphia, Pa., 17-22.

A STRANGER IN NEW YORK: New York city April 10-15.

A TEXAS STEER (Katie Putnam): Montreal, Can., April 10-15, Plattsburg, N. Y., 17, Burlington, Vt., 18, Montpelier 19, St. Johnsbury 20, Nashua, N. H., 21, Haverhill, Mass., 22, Lawrence 24, Manchester 25, Lewiston, Me., 26, Portland 27-29.

ADAMS, MAUDE: Chicago, Ill., March 6-April 15, Brooklyn, N. Y., 17-22, Trenton, N. J., 24.

ALEXANDER LEONARD: Huntington, Ind., April 10-15, Kokomo 24-29.

AMERICAN THEATRE (Sam C. Miller, mgr.): New Castle, Pa., April 10-15.

ARNOLD-WOLFORD STOCK: Paterson, N. J., April 10-15.

ARTHUR, JULIA (A. H. Canby, mgr.): Chicago, Ill., April 12-15, Pittsburg, Pa., 17-22, Columbus, O., 24, 25, Indianapolis, Ind., 26, 27, Toledo, O., 28, 29.

AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Philadelphia, Pa., April 3-15, Baltimore, Md., 17-22, Brooklyn, N. Y., 24-29.

AUBREY DRAMATIC CO.: San Antonio, Tex., April 10-15, Houston, 17-22, Galveston 24-29.

BACK ON THE FARM (Dan Darleigh, mgr.): Roanoke, Va., April 11.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Galveston, Tex., April 9-15, Vicksburg, Miss., 17-22, Memphis, Tenn., 24-29.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.

BELASCO-THALL: Hanford, Cal., April 10, 11, Visalia 12, 13, Bakersfield 14, 15, Stockton 17-22, Sacramento 24-29.

BENNETT-MOULTON (A; Earl Burgess, mgr.): Trenton, N. J., April 10-15, Newburg, N. Y., 17-22.

BENNETT-MOULTON (B; E. K. Moulton, mgr.): Taunton, Mass., April 10-15, Portland, Me., 17-29.

BLAIR, EUGENIE: Ft. Worth, Tex., April 11, Dallas 12, 13, Sherman 14, Denison 15, Hot Springs, Ark., 17, Little Rock 18, 19, Memphis 20-22.

BLONDELL AND FENNESSY: Rockford, Ill., April 10-12, Janesville, Wis., 14, 15, Kenosha 16, Manitowoc 17, 18, Oshkosh 20-22, La Crosse 27-29.

BRODNAHAN-JACKSON: Chelsea, Mass., April 10-15, Brockton 17-22.

BROTHER FOR BROTHER: Portland, Me., April 10-12, Portsmouth, N. H., 13, Fitchburg, Mass., 14, Marlboro 15.

BRYAN COMEDIANS: Brazil, Ind., April 11, Anderson 12, Alexandria 13, Elwood 14, Kokomo 15.

BURNS, CARRIE STANLEY: Ada, O., April 10-15.

BURRILL COMEDY (Charles W. Burrill, mgr.): Meriden, Conn., April 10-14, Milford, Mass., 17-22, Pawtucket, R. I., 24-29.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Haverhill, Mass., April 10-15, Fall River 17-22, Meriden, Conn., 24-29.

CASINO DRAMATIC (Ed M. Hadley, mgr.): Hutchinson, Kan., April 3-15.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CATHERINE (Charles Frohman): St. Louis, Mo., April 10-15, Chicago, Ill., 17-22, Philadelphia, Pa., 24-29.

CAZENEUVE, PAUL: Lindsay, Can., April 10-12.

CHASE-LISTER: Rock Island, Ill., April 2-15, Iowa City, Ia., 16-22.

CHATTANOOGA (Eastern; Jay Simms, mgr.): Altoona, Pa., April 12, Johnstown 13, Massillon, O., 24, Alliance 25.

CHESTER ALMA (O. W. Dibble, mgr.): Belleville, Can., April 10-22, Brockville 24-29.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 3-29.

CLAXTON, KATE: New York city April 17-22.

CLEMENT, CLAY (John Henry Martin, mgr.): Fond du Lac, Wis., April 11, Sault Ste. Marie, Mich., 14, 15, Calumet 19.

COGHLAN, CHAS.: New York city April 10—indefinite.

COLLIER, WILLIE (The Man from Mexico): Scranton, Pa., April 11, Wilkes-Barre 12, Harrisburg 13, Lancaster 14, Reading 15, Trenton, N. J., 17, Elizabeth 18, Bridgeport, Conn., 19, Hartford 20, New Haven 21, Lowell, Mass., 22, Portland, Me., 24, 25, Lawrence, Mass., 26, Lynn 27, Worcester 28, Springfield 29.

COLUMBIAN COMEDY: Portage, Wis., April 10-15.

COLUMBIAN STOCK (Mrs. H. F. Gruendler, mgr.): Toledo, O., April 13-15.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

COOTE, BERT: Chicago, Ill., April 10-22.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Lewiston, Me., April 3-15, Newark, N. J., 17-29.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Binghamton, N. Y., April 10-15, Schenectady 17-22, Oswego 24-29.

CURTIS COMEDY: Albany, N. Y., April 10-15.

CRANE, WM. H.: Newark, N. J., April 10-15, Wilkes-Barre, Pa., 17, Scranton 18, Syracuse, N. Y., 19, Buffalo 20-22, Rochester 24, Utica 25, Albany 26, Troy 27, Glens Falls 28, Pittsfield, Mass., 29.

CYRANO DE BERGERAC (Willard Newell): Milwaukee, Wis., April 10-15.

DARKEST RUSSIA: Monmouth, Ill., April 11, Lincoln 14, St. Louis, Mo., 16-22.

DALY STOCK (J. W. Fellows, mgr.): Lorain, O., April 10-15, Ypsilanti, Mich., 17-22, Sandusky, O., 24-29.

DEAN RAYMOND: Appleton, Wis., April 10, 11, Clintonville 12, 13, Oconto 14, 15, Marinette 17, 18, Iron Mountain, Mich., 19, 20, Escanaba 21, 22, Manistique 24, 25, Gladstone 26, 27, Ishpeming 28, 29, Negaunee May 1, 2.

DEVIL'S AUCTION (M. Wise, mgr.): Denver, Col., April 10-15, Cripple Creek 16, Victor 17, Pueblo 18, Colorado Springs 19, Salida 20, Leadville 21, Aspen 22, Salt Lake City, U., 24, Ogden 25, Pocatello, Id., 26, Boise City 27, Baker City, Ore., 28, Pendleton 29.

DEVIL'S ISLAND: Washington, D. C., April 10-15.

DILLON, JOHN: Decorah, Ia., April 11, McGregor 13, Cedar Falls 19.

DIXON STOCK (Martin J. Dixon, mgr.): St. Johns, N. F., April 3-May 1.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DOTY, ROSE MAY: Hoopston, Ill., April 10-15.

DOWNING, ROBERT: Elyria, O., April 11, Kenton 12, Lima 13, Springfield 15, Elyria 19, Massillon 21.

DREW, JOHN: Cleveland, O., April 10-15, Columbus 17, Dayton 18, Indianapolis, Ind., 19, Toledo, O., 20, Ft. Wayne, Ind., 21, Grand Rapids, Mich., 22, Chicago, Ill., 24-29.

ELDON'S COMEDIANS: Lebanon, Ind., April 10-15.

ELROY STOCK: Yonkers, N. Y., April 10-15, Lawrence, Mass., 17-22, So. Norwalk, Conn., 24-29.

EMPIRE STOCK (Frohman's): New York city, March 6—indefinite.

EMPIRE THEATRE: Boone, Ia., April 10-15.

FABIO ROMANI: Mansfield, O., April 11, Upper Sandusky 13, Findlay 15, Fostoria 18, Tiffin 19, Sandusky 20, Wadsworth 21, Akron 22, Alliance 24, Warren 25, Salem 27, New Lisbon 28, E. Liverpool 29.

FAUST (White's): Brantford, Ont., April 11, Galt 12, Guelph 13, Goderich 14, London 15, St. Mary's 17, Woodstock 18, Simco 19, Tilsonburg 20, St. Thomas 21, Chatham 22, Ypsilanti, Mich., 24, Ann Arbor 25, Howell 26, Saginaw 27, Bay City 28, Clare 29.

FERRIS COMEDIANS (Dick Ferris, mgr.): Aurora, Ill., April 10-15, Elgin 17-22, Joliet 24-29.

FISKE, MRS. (Charles E. Power, mgr.): Newark, N. J., April 10-15.

FRITZ IN A MADHOUSE (J. K. Emmet and Lottie Gilson: H. S. Taylor, mgr.): Amsterdam, N. Y., April 11, Utica 12.

FROST STOCK: Guelph, Ont., April 10-15.

GAYLOR, BOBBY (McSorley's Twins; Andrew Mackay, mgr.): Salt Lake City, U., April 7-15, Butte, Mont., 16-18.

GETTYSBURG: Pawtucket, R. I., April 13-15.

GIBNEY-HOEFFLER (Jack Hoeffler, mgr.) Troy, N. Y., April 10-15.

GOODRICH, EUNICE: Petersburg, Va., April 10-15.

GOODWIN, N. C.: Baltimore, Md., April 10-15, Norfolk, Va., 17, Richmond 18, Charleston, W. Va., 19, Lexington, Ky., 20, Dayton O., 21, Indianapolis, Ind., 22, Louisville, Ky., 24, 25, Columbus, O., 26, Toledo 27, Buffalo, N. Y., 28, 29.

GORMAN BROS. (Mr. Beane from Boston; G. E. Howes, mgr.): Portsmouth, O., April 11, Huntington, W. Va., 13, Ashland, Ky., 15, Marietta, O., 18.

GRAHAM-EARLE: Salina, Kan., April 10-15.

GREENE, JOSEPH: Boonton, N. J., April 10-15, Fishkill, N. Y., 17-22.

GRIFFITH, JOHN (C. E. Hamilton, mgr.): Great Falls, Mont., April 11, Helena 12, Hamilton 13, Missoula 14, Wallace, Id., 15, Moscow 16, Lewiston 19, Pullman 20, Spokane, Wash., 21, N. Yakima 24, Ellensberg 25, Tacoma 26.

HACKETT, JAS. K.: New York city, April 10-May 6.

HARLAN, OTIS: Chicago, Ill., April 10-29.

HANS HANSON (James P. Colton, mgr.): Independence, Ia., April 12, Anamosa 13, Maquoketa 14, Dubuque 15.

HER ATONEMENT: Brooklyn, N. Y., April 3-15, Washington, D. C., 17-22, Hartford, Conn., 24-26, New Haven 27-29.

HERNE, JAMES A. (Wm. B. Gross, mgr.): Rochester, N. Y., April 11-13, Utica 14, Boston, Mass., 17-29.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Scranton, Pa., April 10-15, Elmira, N. Y., 17-22, Jamestown 24-29.

HIS BETTER HALF (Conant and Garrison, mgrs.): Pawtucket, R. I., April 10-12.

HOGAN'S ALLEY (Gilmore and Leonard): Pittsburg, Pa., April 17-22, Buffalo, N. Y., 24-29.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Delcher and Henessy, mgrs.): Mobile, Ala., April 11, 12, Montgomery 13, Birmingham 14, Atlanta, Ga., 15, Savannah 19.

HOUGHTON STOCK (Edwin Houghton, mgr.): Salem, O., April 10-15, Alliance 17-22, Franklin, Pa., 24-29.

HOLDEN COMEDY (No. 1; C. A. Holden, mgr.): Belvidere, Ill., April 10-15, Bloomington 17-22, Springfield 24-29.

HOYT'S COMEDY: Ft. Smith, Ark., April 10-15.

HUMAN HEARTS: Wheeling, W. Va., April 17-19.

HUNTLEY-JACKSON STOCK: Chicago, Ill., April 3-22.

IN ATLANTIC CITY: Hartford, Conn., April 10, 11.

IN GAY PAREE: New York city March 20—indefinite.

IRWIN, MAY: Pittsburg, Pa., April 10-15, Chicago, Ill., 17-29.

JACKSON COMEDY: Brockton, Mass., April 17-22.

JEFFERSON, JOSEPH: Washington, D. C., April 10-15, New York city 17-22, Philadelphia, Pa., 24-29.

JOHNSTON COMEDY: Chambersburg, Pa., April 17-22.

JOSHUA SIMPKINS (Reno and Curtis): Lancaster, Pa., April 12, Pottstown 13, Lakewood, N. J., 17.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Boston, Mass., April 3-15, Milwaukee, Wis., 17-22, St. Louis, Mo., 24-29.

KEMPTON KOMEDY: Clyde, O., April 10-12.

KENNEDY PLAYERS: Gardner, Mass., April 17-22.

KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Lebanon, Pa., April 10-15.

KING DRAMATIC (N. Appell, mgr.): Hornellsville, N. Y., April 10-15, Syracuse 17-22, Schenectady 24-29.

KING, CHARLES (H. G. Barclay, mgr.): Circleville, O., April 10-15, Ironton 17-22, Huntington, W. Va., 24-29.

KNOBS O' TENNESSEE: Boston, Mass., April 17-22.

LEROYLE, HENNESSY (Other People's Money: H. H. Forsman, mgr.): Muskegon, Mich., April 11, Lansing 12, Grand Rapids 13-15, Chicago, Ill., 17-22, Toledo, O., 24-26.

LESLIE, LEONA: Bangor, Me., April 17-22.

LILIPUTIANS: Boston, Mass., April 3-15.

LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Brooklyn, N. Y., April 10-22.

LOST IN NEW YORK: Brazil, Ind., April 17.

LYCEUM STOCK (Frohman): New York city Nov. 21-April 8, Boston, Mass., 10-22, Brooklyn, N. Y., 24-29.

MACAULEY AND PATTON: Seneca Falls, N. Y., April 10-15, Fulton 17-22, Canandaigua 24-29.

MACK, ANDREW: Jersey City, N. J., April 10-15, Brooklyn, N. Y., 17-29.

MACLEAN-TYLER-HANFORD: New York city April 3-22.

MCCARTHY'S MISHAPS (Barney Ferguson; Maury Phillips, mgr.): Lebanon, Pa., April 11, York 12.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): St. Paul, Minn., April 10-15, Minneapolis 17-22, Fargo, N. D., 26.

MACDOWELL, MELBOURNE (Ben Stern, mgr.): New Orleans, La., April 10-15.

MADEMOISELLE FIFI: New York city Jan. 30—indefinite.

MANSFIELD, RICHARD: Philadelphia, Pa., March 27, April 15, Providence, R. I., 17, 18, Hartford, Conn., 19, New Haven, 20, Springfield, Mass., 21, Albany, N. Y., 22, Buffalo 24, 25, Syracuse 26, Ithaca, 27, Rochester 28, 29.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Hastings, Neb., April 11, Beatrice 12, Falls City 13, Nebraska City 14, Lincoln 15, St. Joseph, Mo., 17, Atchison, Kan., 18, Leavenworth 19, Lawrence 20, Topeka 21, 22.

MARLOWE, JULIA: New York city April 10—indefinite.

MATHEWS AND BULGER: New York city April 10—indefinite.

MAXWELL STOCK (Harry Chapin, mgr.): Greensburg, Pa., April 10-15, Connellsville 17-22, Bell Vernon 24-29.

MAYNARD, EDWIN (H. Percy Hill, mgr.): Bangor, Me., April 10-15, Old Town 17, 18, Calais 19-22, St. John, N. B., 24-May 6.

MEARS, BEN S. (Joseph Hopp, mgr.): Warsaw, Wis., April 12, 13, Merrill 14, Rhinelander 15, 16, Tomahawk 17.

MILES IDEAL STOCK: Pottsville, Pa., April 10-15, Harrisburg 17-22, Pittston 24-29.

MILLER, HENRY: New York city, April 10-1.

MINDROP COMEDIANS: Elmwood city, Pa., April 10-15, E. Liverpool, O., 17-22.

MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Annapolis, Md., April 10-15.

MODJESKA (John C. Fisher, mgr.): Sioux Falls, S. D., April 11, Sioux City, Ia., 12, Lincoln, Neb., 13, Omaha 14, 15, Kansas City, Mo., 17-22, Denver, Col., 24-29.

MONROE AND MACK (Johnny On the Spot; Matt Smith, mgr.):

MORGAN COURTENAY: Jamestown, N. Y., April 10-15, Warren, Pa., 17-22, Bradford 24-29.

MORRISON, LEWIS: Marion, Ind., April 15, Fremont, O., 19, Zanesville 21, Marietta 22.

MORTIMER, CHARLES: Steubenville, O., April 11, Toronto 12, Minerva 13, Salineville 14, Moundsville, W. Va., 15, E. Liverpool, O., 17, Beaver Falls, Pa., 18, Claysville 19, Waynesburgh 20, Sharon 24-29.

MRS. B. O'SHAUGHNESSEY (Miss St. George Hussey): Keokuk, Ia., April 11, Quincy 12, Ft. Madison 13, Mt. Pleasant 14, Oskaloosa 15, Ottumwa 16, Des Moines 18-20.

MULDOON'S PICNIC: New Lexington, O., April 15.

MURPHY, TIM (T. E. Saunders, mgr.): Minneapolis, Minn., April 9-12, St. Paul 13-15, St. Cloud 17, Duluth 18, 19, W. Superior, Wis., 20, Ashland 21.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Bristol, Tenn, April 11, Roanoke, Va., 12, Lynchburg 13, Danville 14, Norfolk 15, Richmond 17, Newport News 18, Charlottesville 19, Charleston, W. Va., 21, Huntington 22, Indianapolis, Ind., 24-29.

MURRAY AND MACK (Finnigan's 400): New York city April 10-15, Worcester, Mass., 17-22.

MY FRIEND FROM INDIA (Smyth and Rice): Chicago, Ill., April 10-15, Peoria 16, Davenport, Ia., 17, Cedar Rapids 18, Des Moines 19, Burlington 20, Keokuk 21, Quincy, Ill., 22, St. Louis, Mo., 24-29.

MY FRIEND FROM INDIA (Walter Perkins): Albany, N. Y., April 10-12, Rome 13, Oswego 14, Fulton 15, Cortland 17, Gloversville 18, Johnstown 19, Amsterdam 20, Pittsfield, Mass., 21, Westfield 22.

MYERS-LEYBOURNE (Will H. Myers, mgr.): Wilkes-Barre, Pa., April 10-15.

NATURAL GAS: Newburg, N. Y., April 14, Poughkeepsie 15, Amsterdam 17.

NATIONAL THEATRE: Sparta, Wis., April 10-12, La Crosse 13-15.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NETHERSOLE, OLGA: New York city April 10-15, Philadelphia, Pa., 17-22, Pittsburg 24-29.

NOBLES DRAMATIC: Eugene, Ore., April 15.

O'HOOLIGAN'S WEDDING (Ketchum and West, props. and mgrs.): Massillon, O., April 14, Alliance 15, Ashland 17.

OLCOTT, CHAUNCEY: Brooklyn, N. Y., April 10-22, Jersey City, N. J., 24-29.

OLD FARMER HOPKINS (F. S. Davidson, mgr.): California, Mo., April 11, Versailles 12, Fayette 13, Higbee 14, Centralia 15, Lebanon, Ill., 20.

ON AND OFF: Chicago, Ill., April 3-15, Milwaukee, Wis., 17-19, Springfield, Ill., 20, Galesburg 21, Peoria 22, Quincy 24, Des Moines, Ia., 25, Sioux City 26, Lincoln, Ill., 27, Omaha, Neb., 28, 29.

ON THE BOWERY (Steve Brodie): Hartford, Conn., April 11, 12, Bridgeport 13, 14, Saratoga, N. Y., 22.

ON THE SUWANEE RIVER: Dunkirk, Ind., April 11.

O'NEIL, NANCE: Helena, Mont., April 13.

OTT BROS.: Beaver Falls, Pa., April 12, Johnstown 14, Altoona 15.

OTT, JOE (George F. Campbell, mgr.): Kansas City, Mo., April 10-15, Leavenworth, Kan., 16, Milwaukee, Wis., 23-29.

OWEN, WILLIAM: Racine, Wis., April 11.

PERUCHI-BELDINI: Topeka, Kan., April 10-15.

PAYTON, SENTER: Lawrence, Kan., April 10-15, Clay Center 17-22.

PICKERT COMEDIANS: Palatka, Fla., April 10, 11, St. Augustine 12, 13.

PITMAN STOCK (Flora M. Blaney, mgr.): McKeesport, Pa., April 10-15, New Castle 17-22, Erie 24-29.

POTTS, JACK: Macon, Mo., April 10-15, Hannibal 17-22.

PUDD'NHEAD WILSON (Edwin Mayo; Wm. L. Malley, mgr.): Reading, Pa., April 11, 12, Wilkes-Barre 13, Scranton 14, Ithaca, N. Y., 15, Rochester 17-19, Lyons 22, Geneva 24.

REED, ROLAND (E. B. Jack, mgr.): Denver, Col., April 10-15, Pueblo 17, Colorado Springs 18, Salt Lake City, U., 20, 21, Ogden 22, San Francisco, Cal., 24-May 6.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern; John Whitely, mgr.): Flint, Mich., April 11, Bay City 12, Saginaw 13, Toledo, O., 14, 15.

REMEMBER THE MAINE (Western; Charles H. Haystead, mgr.): Denver, Col., April 10-15, Cheyenne, Wyo., 17, No. Platte, Neb., 18, Kearney 19, Grand Island 20, Hastings 21, Lincoln 22, Council Bluffs, Ia., 23, Nebraska City, Neb., 24, Shenandoah 25, Clarinda, Ia., 26, Chariton 27, Burlington 28.

RICE COMEDIANS: Hudson, N. Y., April 10-5, Torrington, Conn., 17-22.

RICE, FANNY (G. W. Purdy): Frankfort, Ind., April 12, Marion 13.

RIP VAN WINKLE: Wilmington, N. C., April 10, Fayetteville 11, Greensboro 12, Durham 13, Raleigh 14, 15, Newbern 18, Goldsboro 19, Wilson 20, Tarboro 21, Norfolk, Va., 22, Philadelphia, Pa., 24-29.

ROBER, KATHERINE: Waterbury, Conn., April 10-15.

ROBERTSON, PUNCH: Hot Springs, Ark., April 17-22.

ROGERS BROS.: New York city March 27—indefinite.

ROONEY, KATIE: Baltimore, Md., April 10-15.

RUSSELL, SOL SMITH: La Crosse, Wis., April 10, Dubuque, Ia., 11, Cedar Rapids 12, Davenport 13, Peoria, Ill., 14, Quincy 15, Jacksonville 17, Springfield 18, Decatur 19, Terre Haute 20, So. Bend, Ind., 21, Jackson, Mich., 22, Canton, O., 24, Youngstown 25, Wheeling, W. Va., 26, Harrisburg, Pa., 27, Trenton, N. J., 28, Orange 29.

RYAN, DANIEL R.: Dansville, N. Y., April 10-15, Corning 17-22, Hornellsville 24-29.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): So. Norwalk, Conn., April 10-15, Waterbury 17-22, Westerly, R. I., 24-29.

SHADOWS OF A GREAT CITY: Paterson, N. J., April 11-18.

SHEA-MCAULIFFE, New London, Conn., April 10-15, Norwich 17-22, Haverhill, Mass., 24-29.

SHEA, THOMAS: Poughkeepsie, N. Y., April 17-22.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Wheeling, W. Va., April 10-15, Parkersburg 17-22, Chillicothe, O., 24-29.

SHENANDOAH (Jacob Litt, mgr.): Lowell, Mass., April 10, 11, Fall River 12, New Bedford 13, Brockton 14, Woonsocket, R. I., 15, Leominster, Mass., 17, Waterbury, Conn., 21.

SHERMAN, ROBERT: Galesburg, Ill., April 10-15.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): Rosenburg, Or., April 10-15, Eugene 17-22.

SHORE ACRES (William B. Gross, mgr.): Columbus, O., April 11, 12, Buffalo, N. Y., 13-15.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.

SHUBERT STOCK: Syracuse, N. Y.—indefinite.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Concord, N. H., April 20, Berlin 22, Biddeford, Me., 28.

SIDE TRACKED (Southern; Elmer Waters, mgr.): Marion, O., April 13, Lima 14.

SI PERKINS: Park City, U., April 19.

SI PLUNKARD: Canal Dover, O., April 15, Massillon 19.

SOTHERN, E. H.: Brooklyn, N. Y., April 10-15, Providence, R. I., 17-22, Boston, Mass., 24-29.

SOUTH BEFORE THE WAR: Rich Hill, Mo., April 11.

SOWING THE WIND: Worcester, Mass., April 11, Springfield 12, Manchester, N. H., 13, Salem, Mass., 14, New London, Conn., 17, Paterson, N. J., 21, 22.

SPEARS COMEDY: Biddeford, Me., April 10-15.

SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Holyoke, Mass., April 10-15, New Bedford 17-22, Hartford, Conn., 24-29.

STILLMAN, ROSE: Las Vegas, N. M., April 10-15.

SULLY, DAN'L: Canandaigua, N. Y., April 13, Geneva 14, Cortland 15, Owego 20.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): New York city April 10-15.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THE AIR SHIP (Joseph M. Gaites, mgr.): Lyons, N. Y., April 15.

THE BELLS OF SHANDON: Oswego, N. Y., April 11, Fulton 12, Cortland 13, Watertown 15, Penn Yan 17, Lyons 18, Batavia 19.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6—indefinite.

THE CUCKOO: New Haven, Conn., March 31, April 1, New York city 3—indefinite.

THE DAZZLER: Charleston, S. C., April 11, Columbia 12, Asheville, N. C., 13, Knoxville, Tenn., 14, Bristol 15, Roanoke, Va., 18, Lynchburg 19, Richmond 20, Norfolk 22.

THE EVIL EYE (Sidney R. Ellis, mgr.): Jackson, Mich., April 12, Sandusky, O., 14, Mansfield 15, New Philadelphia 18, Greensburg 22.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.; Edwin Clifford, agent): Montreal, Can., April 10-15, Newark, N. J., 17-22.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Hartford, Conn., April 10, 11, Middletown 12, Holyoke, Mass., 13, New Haven, Conn., 14, 15, Westfield, Mass., 17, Taunton 18, Woonsocket, R. I., 19, Fitchburg, Mass., 20, Chelsea 21, Waltham, 22, Salem 24, Leominster 25, Marlboro 26, Keene, N. H., 27, Bellows Falls, Vt., 28, Brattleboro 29.

THE IVY LEAF (Adele F. Power, prop.; George T. Meech, mgr.): Cincinnati, O., April 10-15, Indianapolis, Ind., 17-19, Toledo, O., 20-22, Detroit, Mich., 24-29.

THE KELLY KIDS (C. A. Wilson, mgr.): Elgin, Ill., April 10, Rockford 11, Freeport 12, Dixon 13, Aurora 14, La Salle 15, Galesburg 17, Peoria 18, Bloomington 19, Danville 20, Decatur 21, Mattoon 22, Paris 24, Terre Haute, Ind., 25, Frankfort 26, Lafayette 27.

THE KING OF THE OPIUM RING (Blaney and Vance): Brooklyn, N. Y., April 10-15, Philadelphia, Pa., 17-22.

THE LATE MR. EARLY: Lancaster, Pa., April 10-12, Altoona 14, Johnstown 15, Wheeling, W. Va., 20-22.

THE LITTLE MINISTER (No. 2: Charles Frohman, mgr.): Erie, Pa., April 11, Dunkirk, N. Y., 12, Bradford, Pa., 13, Ridgway 14, Warren 15, Titusville 17, Meadville 18, Jamestown, N. Y., 19, Hornellsville 20, Batavia 21, Gloversville 22, Rome 24, Glens Falls 25, Kingston 26, Bethlehem, Pa., 27, Allentown 28, Wilmington, Del., 29.

THE MISSOURI GIRL: Clinton, Ind., April 11, Cayuga 12, Williamsport 13, Fowler 14, Kankakee, Ill., 15, Waukegan, Wis., 17, Beloit 18, Janesville 19, Waukesha 20, Neenah 21, Watertown 22, Escanaba 25, Marionette 26, Menominee, Mich., 27.

THE MUSKETEERS: New York city March 13-April 15, Baltimore, Md., 17-22, Cincinnati, O., 24-29.

THE MUSKETEERS (Paul Gilmore): So. Norwalk, Conn., April 11.

THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York city March 27—indefinite.

THE PRISONER OF SPAIN (Sanford Dodge: E. J. Carpenter, mgr.): Pueblo, Col., April 11, Trinidad 12.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): So. Bend, Ind., April 11, Kalamazoo, Mich., 12, Goshen, Ind., 13, Ann Arbor, Mich., 14, Jackson 15, Cleveland, O., 17-19, Erie Pa., 20, Dunkirk, N. Y., 21, Hamilton, Ont., 22, Toronto 24-26, Rochester, N. Y., 27-29.

THE PURPLE LADY (Hector Rosenfeld, mgr.): New York city April 3—indefinite.

THE REAL WIDOW BROWN (Eastern: A. Q. Scammon, mgr.): Johnstown, N. Y., 11, Saratoga 12, Catskill 13, Hudson 14, Oneida 15, Rome 17, Hamilton 18, Little Falls 19, Ilion 20, Utica 21, 22.

THE REAL WIDOW BROWN (Western: A. Q. Scammon, mgr.): Mt. Pleasant, Pa., April 11, Brownsville 12, Charleroi 13, Uniontown 14, So. Fork 15, Lewiston 17, Carlisle 18, Harrisburg 19, Lancaster 20, Columbia 21, York 22, Pottstown 24, Allentown 25.

THE SIDEWALKS OF NEW YORK: Philadelphia, Pa., April 10-15.

THE SIGN OF THE CROSS: Kansas City, Mo., April 10-15, Louisville, Ky., 17-22, Baltimore, Md., 24-29.

THE SLEEPING CITY: Columbus, O., April 10-12, Springfield 13, Dayton 17-19, Portsmouth 20, Athens 21, Cambridge 22, Wheeling, W. Va., 24-26.

THE SPAN OF LIFE: Detroit, Mich., April 9-15, Grand Rapids 17-22, Pittsburgh, Pa., 24-29.

THE STOWAWAY (Davis and Keogh, mgrs.): Togus, Me., April 11, Gardiner 12, Manchester, N. H., 13-15, Boston, Mass., 17-22.

THE TURTLE (Eastern): Cincinnati, O., April 10-15, Richmond, Ind., 17, Terre Haute 18, Peoria, Ill., 19, Decatur 20, Springfield 21, Canton 22, Davenport, Ia., 23, Clinton 24, Cedar Rapids 25, Dubuque 26, Des Moines 27, St. Joseph, Mo., 28, Topeka, Kan., 29.

THE TURTLE: Philadelphia, Pa., April 17-22, New York city 24-29.

THE TWO JOHNS: Troy, O., April 14, Hamilton 15.

THE WHITE HEATHER: Toronto, Can., April 10-15, Buffalo, N. Y., 17-19, Rochester 20-22, Syracuse 24-26, Albany 27-29.

THE WHITE SLAVE Campbell-Caldwell Co., mgrs.): St. Louis, Mo., April 9-15, E. St. Louis, Ill., 16, Dayton, O., 17-19.

THROUGH THE BREAKERS: Minneapolis, Minn., April 9-15, Eau Claire 17, Winona 18, Madison, Wis., 19, Racine 20, Elgin, Ill., 21, Joliet 22, Chicago 24-29.

TOOLE, J. E. (Frank L. Weaver, mgr.): Philadelphia, Pa., April 10-15, Elizabeth, N. J., 17-22, Norristown 24-29.

TWO LITTLE VAGRANTS: New Britain, Conn., April 11, Westfield, Mass., 12

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UNCLE TOM'S CABIN (Young Bros.): Negaunee, Mich., April 11, Ishpeming 12, Sidman 13, Ironwood 14, Washburn, Wis., 17, Bayfield 18, Iron River 19, Cloquet, Minn., 20, Grand Rapids 21, Hilling 22.
UNDER THE DOME (Western: Frederic Kimball, mgr.): Ft. Madison, Ia., April 11, Burlington 12, Monmouth, Ill., 13.
UNDER THE RED ROBE (Julius Cahn, mgr.): Newport, R. I., April 11, New Bedford, Mass., 12, Dover, N. H., 13, Manchester 14, Concord 15, Bangor, Me., 19, Biddeford 21, Portsmouth, N. H., 22, Clinton, Mass., 24, New Haven, Conn., 25, Bridgeport 26, Paterson, N. J., 27, Elizabeth 28.
VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.
VAN DYKE-EATON: Newcomerstown, O., April 10-12.
VINCENT, MATTIE: Iron Mountain, Mich., April 10-15.
VOLLAIRE STOCK: Camden, Me., April 20-22.
WAITE COMEDY (William A. Haas, mgr.): Clinton, Mass., April 10-15, Worcester 17-22, Lowell 24-29.
WAITE STOCK (C. H. Beede, mgr.): Lynn, Mass., April 10-15, Manchester, N. H., 17-21, Fall River, Mass., 24-29.
WALTER, LESTER: New Castle, Pa., April 10-15.
WARD AND VOKES (E. D. Stair, mgr.): Northampton, Mass., April 11, Springfield 12, Greenfield 13, Albany, N. Y., 14, 15.
WAY DOWN EAST: New Haven, Conn., April 10-12, New Britain 13, Philadelphia, Pa., 17-29.
WHAT HAPPENED TO JONES (No. 1): Buffalo, N. Y., April 10-15, Philadelphia, Pa., 17-22.
WHAT HAPPENED TO JONES (No. 2: Philip Calvert, mgr.): Toledo, O., April 9-12, Fremont 13, Erie, Pa., 14, Williamsport 15.
WHO IS WHO (Kelly and Mason): Chicago, Ill., April 10-22.
WHY SMITH LEFT HOME: Macon, Ga., April 14, Savannah 15, London, Eng., May 1—indefinite.
WIEDEMANN COMEDIANS: Clarksville, Tenn., April 10-15, Hopkinsville, Ky., 17-22, Owensboro 24-29.
WILLARD, JOE F. (Kidnapped): New London, Mich., April 11, Stevens Pt. 12, Grand Rapids 13, Marshfield 14, Wausau 15, Menominee 17, Chippewa Falls 18, Eau Claire 19.
WILLS BROS.: New Milford, Conn., April 14, 15.
WILSON, GEORGE W. (N. V. Phelan, mgr.): Waltham, Mass., April 10-15, Lynn 17-22, Taunton 24-29.
WOLFORD STOCK: Paterson, N. J., April 10-15, Bridgeport, Conn., 17-19, Meriden 20-22, Cohoes, N. Y., 24.
WORLD GARNELLA AND MACK (Town Topics): Cleveland, O., April 10-15, Detroit, Mich., 17-22, Grand Rapids 23-26, Uniontown, Pa., 28, Greensburg 29.
YON YONSON (Thrall and Kennedy, mgrs.): Boston, Mass., April 10-15, New York city 17-22.
ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Natchez, Miss., April 17, 18.
BANDA ROSSA: Hamilton, O., April 22.
BEGGAR PRINCE OPERA: La Harpe, Ill., April 11, Mt. Pleasant, Ia., 12, Fairfield 20, Rock Island, Ill., 23.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Wilmington, N. C., April 11, Raleigh 12, Norfolk, Va., 13, Richmond 14, Lynchburg 15, Washington, D. C., 17-22, Baltimore, Md., 24-29.
BOSTONIANS: San Francisco, Cal., March 20-April 22, Portland Ore., 24-29.
BOSTON LYRIC OPERA: Kalamazoo, Mich., April 17-22.
CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.
CASTLE SQUARE OPERA: Chicago, Ill., April 3—indefinite.
DANIELS, FRANK: Indianapolis, Ind., April 10-12, Dayton, O., 13, Columbus 14, Toledo 15, Detroit, Mich., 17-22, E. Saginaw 24, London, Ont., 25, Hamilton 26, Toronto 27-29.
DE ANGELIS, JEFFERSON: Boston, Mass., April 10-22.
DESHON-DUVRIES: Springfield, Ill., April 10-15, Quincy 17-22.
EL CAPITAN (Harley and Rheimstrom, mgrs.): Baltimore, Md., April 10-15, Lancaster, Pa., 18, Mahanoy City 20.
ELLIS OPERA: St. Paul, Minn., April 10-12.
1492: Springfield, O., April 11, Marietta 14, Johnstown, Pa., 18.
FOX, DELLA: Milford, Mass., April 11, Providence, R. I., 19-22, New Bedford, Mass., 26.
GAYEST MANHATTAN: Pittsburg, Pa., April 10-15.
GRAU, JULES: Winnipeg, Man., April 3-15.
GRAU OPERA (Frank Sanger, mgr.): Baltimore, Md., April 10-12, Washington, D. C., 13-15.
HOPPER, DE WOLF: Detroit, Mich., April 10-15, Cleveland, O., 17-19, Toronto, Can., 20-22, Montreal 24-26.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.
JACK AND THE BEANSTALK: Bridgeport, Conn., April 10-12.
JAXON OPERA: Brooklyn, N. Y., April 3—indefinite.
LEWIS, MINNIE: Ottawa, Can., April 10-15.
MERRIE BELLE OPERA: Fairfield, Ia., April 18.
MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.
NIELSEN, ALICE: Hartford, Conn., April 12, 13, Waterbury 14, Oswego, N. Y., 21.
NEW ENGLAND: (Aborn's): Brooklyn, N. Y., March 27—indefinite.
ROBIN HOOD: Kendallville, Ind., April 11, 12.
ROBINSON COMIC OPERA (French and Holmes, mgrs.): Burlington, Vt., April 10-15, Rutland 17-22, N. Adams, Mass., 24-29.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinnite.
SUPERBA: Portland, Me., April 17-22.
THE FRENCH MAID: Montreal, Can., April 10-15, New York city 17-22.
THE GEISHA: Bay City, Mich., April 11, Johnstown, Pa., 21.
THE TELEPHONE GIRL: Meadville, Pa., April 11, Erie 12, Jamestown, J. Y., 13, Elmira 14, Scranton, Pa., 15, Lancaster 21.
THE THREE DRAGOONS: Brooklyn, N. Y., April 10-15, Philadelphia, Pa., 17-22.
WILBUR-KIRWIN: New Orleans, La., April 10-May 8.
WILBUR OPERA: Salem, Mass., April 17-22, Bangor, Me., 24-29.
WILSON, FRANCIS (Ariel Barney, mgr.): Cincinnati, O., April 10-15, St. Louis, Mo., 17-22, Cleveland, O., 24-29.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Paterson, N. J., April 10-15.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): New York city, April 10-15.
BIG SENSATION: New York city, April 10-15.
BLACK CROOK (Jermon): Cincinnati, O., April 10-15.
BON TON BURLESQUERS: Dayton, O., April 10-12, Columbus 13-15.
BOWERY BURLESQUERS (Hurtig and Seamon, props.: B. A. Myers, mgr.): New York city, April 10-15.
BROADWAY BURLESQUERS: Hartford, Conn., April 13-15.
CALIFORNIA BURLESQUERS (John Coogan, mgr.): St. John, N. B., April 10-15, Eastport, Me., 17, Calais 18, Machias 19, Belfast 20, Waterville 21, Rockland 22.
CITY CLUB: Brooklyn, N. Y., April 10-15, New York city, 17-22, Philadelphia, Pa., 24-29.
CITY SPORTS (Phil Sheridan): Brooklyn, N. Y., April 10-15, Washington, D. C., 17-22, Baltimore, Md., 24-29.
DARKTOWN SWELLS: Kane, Pa., April 11.
EUROPEAN SENSATION: Union City, Ind., April 11.
FITZSIMMONS, ROBERT: New York city, April 10-15.
GAY MASQUERADERS: Toronto, Can., April 10-15.
GRAHAM GENUINE SOUTHERN SPECIALTY: Jersey City, N. J., April 10-15.
HIGH ROLLERS: Toledo, O., April 10-12, Elmira, N. Y., 13-15.
HOWARD, MAY: Washington, D. C., April 10-15.
KNICKERBOCKERS: Providence, R. I., April 10-15.
LITTLE LAMBS (Harry Morris): Brooklyn, N. Y., April 10-15, Philadelphia, Pa., 17-22.
LONDON GAIETY GIRLS: Pittston, Pa., April 10-15.
MAJESTIC BURLESQUERS (Fred Irwin): Newark, N. J., April 10-15.
MERRY MAIDENS: St. Louis, Mo., April 9-15.
MERRY WIDOWS: Philadelphia, Pa., April 10-15.
METROPOLITAN BURLESQUERS: Boston, Mass., April 10-15.
MISS NEW YORK, JR.: Baltimore, Md., April 10-15.
MONTE CARLO GIRLS: Scranton, Pa., April 10-12, Wilkes-Barre 13-15.
MOULIN ROUGE: Boston, Mass., April 10-15.
NIGHT OWLS: Boston, Mass., April 10-22.
PARISIAN WIDOWS: Buffalo, N. Y., April 10-15.
POUSSE CAFE: Chicago, Ill., March 27-April 15.
REEVES, AL.: Philadelphia, Pa., April 10-15.
REILLY AND WOODS: Boston, Mass., April 10-15, Buffalo, N. Y., 17-22.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., April 10-22, New York city 24-29.
RICE AND BARTON BIG GAIETY: New York city, April 10-15, Brooklyn, N. Y., 17-22, Providence, R. I., 24-29.
ROEHER AND CRANE: Louisville, Ky., April 10-15.
ROSE SYDELL: Rochester, N. Y., April 10-15.
ROYAL BURLESQUERS: New York city, April 10-15.
SMITH AND GORTON (G. Paul and Willard: Col. G. E. Dunbar, mgr.): Sioux City, Ia., April 10, 11, Fremont, Neb., 12, 13, Blair 14, 15.
SULLIVAN, JOHN L.: Portland, Ore., April 10-15, Victoria, B. C., 17.
TAMMANY TIGERS (Gus Hill, mgr.): Lowell, Mass., April 10-12, Fall River 14-15.
VANITY FAIR: Lawrence, Mass., April 10-12, Lowell 13-15.
VINCENT, MATTIE: Iron Mountain, Mich., April 10-15, Negaunee 17-22, Escanaba 24-29.
WILLIAMS AND WALKER (Sam L. Tuck, mgr.): St. Louis, Mo., April 10-15, Cleveland, O., 17-22.

MINSTRELS.

BEACH AND BOWERS: Eau Claire Wis., April 10, 11, Winona, Minn., 12, 13, La Crosse 14, 15, Austin 25.
FIELD'S, AL. G.: Uniontown, Pa., April 11, Greensburg 12, Warren, O., 13, Alliance 14, Akron 15.
HAVERLY'S: Duluth, Minn., April 14.
HI HENRY'S: Fargo, N. Dak., April 13.
JOHN W. VOGEL (Mastodon Minstrels): Ottumwa, Ia., April 11, Oskaloosa 12, Washington 13, Iowa City 14, Cedar Rapids 15, Des Moines 17, 18.
KALBFIELD'S: Bardstown, Ky., April 11.
LINK'S: Des Moines, Ia., April 11, 12, Ottumwa 13, Oskaloosa 14, Davenport 15.
PRIMROSE AND DOCKSTADER: Salt Lake City, U., April 14, 15, Walla Walla, Wash., 20.
SCOTT'S: Lansing, Mich., April 13.
WASHBURN'S (J. M. Wall, mgr.): Franklin Falls, N. H., April 11, Lebanon 12, Montpelier, Vt., 13, St. Johnsbury 14, Berlin, N. H., 17.
WEST WM. H. (D. S. Vernon, gen'l mgr.): Rochester 10, Elmira 11, Ithaca 12, Auburn 13, Syracuse 14, 15, Utica 17, Oswego 18, Watertown 19, Ogdensburg 20, Ottawa, Can., 21, 22.

MISCELLANEOUS.

BARNUM AND BAILEY (circus): Birmingham, Eng., April 10-22.
BOONE (hypnotist): Peoria, Ill., April 10, 11.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.
BUFFALO BILL: New York city March 29-April 15, Baltimore, Md., 17, 18, Washington, D. C., 19, 20.
CAMERON CO. (C. H. Kerr, mgr.): Garnett, Kan., April 10, Burlington 11, Parsons 12, Columbus 13, Oswego 14, Fredonia 15, Independence 17, Winfield 18, Wellington 19, Wichita 20, Hutchison 21, Great Bend 22, Lyons 24, Salina 25, Junction City 26, Manhattan 27.
CANADIAN JUBILEE SINGERS: Council Bluffs, Ia., April 11, Omaha, Neb., 12, 13, Missouri Valley Ia., 14, Denison 15.
DE MOTTE, JOHN B. (Illustrated Lectures): Winterset, Ia., April 11, Indianola 12, Ottumwa 13, Mt. Vernon 14, Denison 15, Centerville 17, Clarinda 18, Red Oak 19, Maryville, Mo., 20, Topeka, Kan., 21, Garnet 22, Parsons 24, Webb City, Mo., 25, Marshall 26, Columbia 27, Carrollton 28, St. Joseph 29.
FARLAND, A. A. (Banjo Virtuoso): Philadelphia, Pa., April 17.
FLINTS, THE (Hypnotists): Marshalltown, Ia., April 10-15.
FOREPAUGH-SELLS CIRCUS: New York city April 18-29.
GENTRY'S DOG AND PONY SHOW: Springfield, Mo., April 10, 11.
GODFREY BRITISH BAND (Chas. A. E. Harris, mgr.): Waterbury, Conn., April 11, No. Adams, Mass., 12, Albany, N. Y., 13, Troy 14, Gloversville 15, Syracuse 16, Ithaca 17, Utica 18, Rochester 19, Hamilton, Ont., 20, Toronto 21, Buffalo, N. Y., 22, Detroit, Mich., 23.
HERRMANNS, THE: Louisville, Ky., April 14, 15.
HOWARD ATHENÆUM SPECIALTY (No. 1: Wm. Eversole, mgr.): Lyons, N. Y., April 11, Auburn 12, Geneva 13, Batavia 14, Warsaw 15, Olean 17, Bradford, Pa., 18, Dunkirk, N. Y., 19, Jamestown 20.
KELLAR: Philadelphia, Pa., April 10-15, Providence, R. I., 17-19, Westerly 22.
LEES, THE: Owensboro, Ky., April 10-15.
MARTINY (Hypnotist: E. F. Rosenberg, mgr.): Tuscaloosa, Ala., April 17-22, Selma 24-29.
McEWEN (Hypnotist): N. Platte, Neb., April 10-15.
NASHVILLE STUDENTS: McGregor, Ia., April 26.
PERKINS, ELI: Webb City, Mo., April 11, Pittsfield, Ill., 14, Auburn 15, Aledo 18, Eureka 19, Holland, Mich., 21.
RINGLING BROS.' CIRCUS: Chicago, Ill., April 15-30.
SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.
SEVENGALA (Hypnotist): Flemington, N. J., April 10-15, Pittston, Pa., 17-22, Bethlehem 24-29.
SOUSA'S BAND: Akron, O., April 11, Cleveland 12, Erie, Pa., 13, Buffalo, N. Y., 14, Toronto, Ont., 15, Rochester, N. Y., 16, Scranton, Pa., 17, Wilkes-Barre 18, Bethlehem 19, Baltimore, Md., 20, Philadelphia, Pa., 21, 22, New York city 23.
WELSH BROS.' (Circus): Lancaster, Pa., April 15-22.

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TELEGRAPHIC NEWS

CHICAGO.

Julia Arthur to Play Juliet After All.—Castle Square Success.—Notes.

(Special to The Mirror.)

CHICAGO, April 10.

Well, we are doing pretty well here at the theatres, considering. Julia Arthur was ready and willing with her company to give us Romeo and Juliet at the Columbia last Monday night, but early in the day a telegram came from New York to say that the injunction she prayed for in the United States Court there had been denied. As her husband, B. F. Cheney, desired to have Chicago see her Juliet, he partially arranged to give a big performance of it next Wednesday night at the Auditorium, the proceeds to be devoted to local charities, but it was wisely decided subsequently to abandon this project, as dramatic performances are lost in the Auditorium, and Mr. Cheney handed Bert Dasher, of the Hoyt and McKee forces, a check for $1,000 to give up the Grand Opera House to Miss Arthur this week. Upon this the wily Dasher booked A Day and a Night for the week in surrounding one-night stands, and will bring Otis Harlan and the rest here next Sunday to fill the second week of the original engagement. Meantime, Miss Arthur will rehearse for five performances, opening Wednesday night, for charity, and will finish the week at the Grand with As You Like It next Saturday night. Napier Lothian was to have staged the Romeo and Juliet production, but he has retired and "Bob" Roberts will do the work.

That man Roberts, by the way, appears to be able to shoulder more hard work than the average chap. He is managing the stage and playing two parts in Sporting Life, which continues to fill McVicker's nightly, besides which he is undertaking to stage a Shakespearean production at the Grand for Miss Arthur.

On and Off, with E. M. Holland, Fritz Williams, and Sam Reed is at the Columbia, where it is to be succeeded next Sunday by that comedy sunburst, May Irwin, in Kate Kip, Buyer.

The local Lodge of Elks, No. 4, met in annual session the other night and elected A. R. Da Costa Exalted Ruler and John W. White Secretary. John, by the way, has been the Secretary for about eighty-six years, more or less. Dennis J. Hogan, the retiring Exalted Ruler, was presented with a beautiful Elks' badge in gold.

Maude Adams is still at Powers' New Theatre with The Little Minister. This is her sixth and last week, and she is to be followed by Annie Russell in Catherine.

Here is one from C. E. Hamilton, manager of John Griffith, from Miles City, Mont.: "This world has dished up some queer things to me, but I think I have reached the limit here. I played John Griffith to-night in The Avenger, and as an orchestra does not exist in the town we had to fall back on the piano. The only man in the place who could or would pound the ivories (?) was in jail awaiting trial for theft. But the sheriff of this county is a decent chap, who would be in the profession if he did not have a better thing as sheriff, so he brought down his prisoner and sat beside him during the performance watching both prisoner and the handcuff which lay on top of the piano. Can you go one better than that?"

Will Lackage is to be here at the Grand Opera House on April 23 with his new play, Charles O'Malley. He is always sure of a big week in Chicago, and the fact that Kirke La Shelle is his manager makes it stronger locally.

The judges of the higher courts of this county have complimenetd me by recommending me to the Governor for another term of four years as a Justice of the Peace, and I hope to pull through.

Well, the Castle Square Opera company has certainly made a hit here at the Studebaker. Last week Faust caught the people, and to-night Il Trovatore was the bill. Joe Sheehan is one of the best of the present teams. If he was "Sheehanim" the critics could agree with me. But that mild-mannered gentleman, misnamed Savage, has a winner.

While the approach of your Spring is indicated by the presence of Buffalo Bill, our Springtime is being heralded by the Ringling Brothers, who open their circus next Saturday night here at Tathersalls' for two weeks with an illuminated parade Wednesday night.

Kelly and Mason had two big houses yesterday at the Great Northern, following A Parlor Match.

Up at the Alhambra yesterday Williams and Walker, who have been doing well hereabouts, were succeeded by Bert Coote and Julie Kingsley in The New Boy, who opened to the capacity, as they are both local favorites.

Henry Guy Carleton and Charles H. Hoyt are in evidence here this week, as the stock company at the Dearborn follows A Bachelor's Romance with A Gilded Fool, and A Hole in the Ground is succeeded by A Temperance Town up at Hopkins.'

There is a minstrel festival this week over at the Bijou, where appear the Richards and Pringle, Rusco and Holland contingent.

Pousse Cafe is the attraction this week at the Academy of Music, following Devil's Island.

The Thomas Orchestra gave its farewell concerts at the Auditorium Friday and Saturday, and the subscription sale for next season is already very large.

Lincoln J. Carter's melodrama, Under the Dome, will be seen next week at the Bijou.

Frederic Bryton followed Pousse Cafe at the Adelphi yesterday with a very creditable production of Camille.

Last Saturday evening Manager A. Milo Bennett reopened the Marlowe Theatre, in the suburb of Englewood, with a stock company at popular prices. Moths was the opening bill. John L. Wooderson runs the stage, and Fred Paulding will soon appear as leading man of the company.

I have from Dallas, Texas, a theatrical advertisement with an underline which reads: "Coming, for four performances, Eugenie Blair in A Lady of Tenacity."

Hennessy Leroyle will present Other People's Money at the Great Northern next week. Under the new management the theatre has had its first legitimate right to that title.

Sam Kingston, the handsomest manager in the world, was at the Auditorium Hotel last Saturday.

I notice that I figure as "Hall, the Chicago correspondent of the New York *Reflector*," in a nickel library story about play pirates. Hitherto, I believe I have led a blameless life. "BIFF" HALL.

BOSTON.

The Week's Attractions.—Talk of the Theatres.—News of Interest.

(Special to The Mirror.)

BOSTON, April 10.

Two changes of bill in Boston to-night were of special interest. At the Hollis the Lyceum company began its tour with Trelawny of the Wells and there were several reasons for big business. Edward J. Morgan, the new leading man, was always a great favorite here. Henry Woodruff's friends, made during his four years at Harvard, were on hand to welcome him as a new member of the company. There was also much curiosity to see Hilda Spong, not to mention the play itself.

Jefferson de Angelis brings the first of the Musketeer productions to Boston, but in this case it is The Jolly Musketeer, and at the Tremont he had a house big enough to prove that he is fully as popular as the comic opera stars who have gone before him this season. But Maude Hollins! Well, there was no doubt about her popularity.

The Girl I Left Behind Me did not begin to arouse the furore at the Castle Square that The Prodigal Daughter did before it, and one week seemed sufficient. To-night The Idler was given with all the favorites in the cast, including Maude Odell and Lizzie Morgan, who have been having breathing spells, so to speak. The Senator will follow.

N. S. Wood returned to play a star engagement at the Bowdoin Square, supported by the stock. The Boy Detective was the play to-night, and it will be followed by Jack Sheppard, which has not been given here in a long time. I wonder why Stage Director Hunt does not try The French Spy?

The Lilliputians are breaking traditions at the Grand Opera House by playing a fortnight there, so successful has been the production of The Golden Horseshoe. Franz Ebert and Adolf Zink are the popular comedians and make no end of fun, but tiny Helene Lindner has captured the Hearts of all Boston and no mistake. She is the biggest hit for a little thing that I've ever seen.

Yon Yonson is back at the Columbia, with Ben Hendricks and Annie Mack Berlein in the leading parts. Al. W. Martin's Uncle Tom's Cabin made a big week of it. A matinee was given every day and the business opened all eyes.

Herbert Kelcey and Effie Shannon had a good week at the Park in The Moth and the Flame and scored decided personal hits. This will be the last week of their engagement.

Viola Allen's engagement in The Christian is now in its sixth week at the Museum, and, as seats are still sold four weeks in advance, the run will be the biggest of the season in Boston.

The Boston is occupied this week by amateur productions of Cinderella and Old New England for the benefit of the Invalid Aid Society.

Olga Nethersole's illness was the theatrical disappointment of the past week in Boston. She played the first half of her week in The Termagant at the Hollis and was advertised to complete the engagement in Camille. On Thursday Miss Nethersole developed hoarseness and it was found necessary to close the house. A physician found the actress to be suffering from an abscess in the throat. So her Boston engagement was canceled.

The Grau opera season took the record in one respect. There was not a single case of illness, substitution of singer, or change of bill. The season ticket buyers complained considerably on account of the great number of repetitions. The singers were of the highest rank, but out of the whole engagement a third of the performances were devoted to repeats.

Andrew Mack will produce Ramsay Morris' new play, The Last of the Rohans, at the Hollis May 25, dividing the week with Maude Adams in Romeo and Juliet.

A Runaway Girl made such a hit at the Tremont that it will come back in a fortnight to take the date originally booked for Ada Rehan.

All the prominent clergymen in Boston have been to see The Christian and some have preached sermons about it.

Girofle-Girofla was given in South Boston to-night by St. Augustine's Lyceum, and the feature of the performance was the singing of the title role by Florence Gilbert, a sister of the late Lillian Durell, who proved a splendid comedienne and sang with excellent effect, giving the best performance of the character that Boston has seen in years. James Gilbert directed the production.

Joseph C. McGarry has sufficiently recovered from his recent accident to resume his work.

Harry S. Aylward made a quick jump from New York, where he did the advance work for Rupert of Hentzau, to Boston, to be ahead of the Lyceum company.

For the return engagement of A Dangerous Maid at the Park Madge Lessing is the only member of the regular cast who is featured, although Cissy Loftus obtained equal prominence as a special attraction.

Charles Mackay made one of the biggest hits in the Castle Square production of The Girl I Left Behind Me.

Mrs. Agnes Booth Schoeffel is going to be the guest of honor at the annual breakfast of the Woman's Charity Club at the Vendome April 17.

Tom Henry, of the Columbia, made himself a public benefactor last week by inviting about five hundred children in the orphan asylum of the city to attend a matinee of Al. W. Martin's Uncle Tom's Cabin. I never saw happier little ones, and the courtesy was fully appreciated. I wish that charitable persons called upon to give money to one institution might read the positively heartless letter written by its superintendent declining the afternoon of happiness for the little ones in his charge. I'll venture to say that funds would go elsewhere after that.

Robert Treat Paine, representing the Wells Memorial Institute and Boston Female Asylum, has filed with the Board of Police a protest against granting a license to sell wines, etc., in the auditorium of the Columbia. The matter has not come up for a hearing and the future of the house is still in doubt. I understand that there are conditions under which Mr. Paine would withdraw his protest, but it was still there when I made an inquiry this afternoon. Of course, a music hall might flourish with sarsaparilla and lemonade, but the experience a few seasons ago where the Castle Square now stands was not overwhelmingly successful. JAY BENTON.

PHILADELPHIA.

This Week's Bills at Quakertown's Many Playhouses.—Fernberger's Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 10.

The season of 1898-99 is rapidly drawing to a close in the Quaker City. After Easter society and the best patrons of high-priced theatres prepare for their Summer tours.

The only novelty in town this week is the Broadway Theatre Opera company in The Three Dragoons at the Chestnut Street Opera House that attracted a well-pleased audience. The company is one of the strongest combinations that has appeared in this city during the season. A Runaway Girl April 17. Annie Russell April 24.

Richard Mansfield is in his third and final week at the Walnut Street Theatre to good patronage. Next week The Turtle, with The Telephone Girl and Mlle. Fifi to follow.

Henry Lee has made a great success with his impersonations and the third act of Cyrano de Bergerac at the Auditorium, and remains for a second week. The bill also includes George Wilson, Hallen and Fuller, Ethel Levey, Sadi Alfarabi, Leroy and Clayton, and Farley and Conners. Next week, The King of the Opium Ring.

At the White Horse Tavern at the Broad Street is in its second and last week. Olga Nethersole April 17. Joseph Jefferson April 24.

The attraction this week at the Grand Opera House is Excelsior, Jr., by the Southwell Opera company, assisted by Theresa Vaughn, Bessie Bonehill, Tim Cronin, Johnny Page, Amorita the dancer, and David Abrahams. This is a very expensive entertainment to give at 25 and 50 cents and it is hard to realize how the management can make money. Mamie Gilroy during her three weeks' stay at the Grand Opera House made a host of friends. She closed her engagement April 8 and returned to New York.

Creston Clarke and Adelaide Prince, supported by an excellent company, have inaugurated a successful season at the Park Theatre. For his second week Belphegor the Mountebank is offered, and attracted good patronage to-night. Next week, The Ragged Cavalier.

Kellar inaugurated his annual visit here this evening at the Chestnut Street Theatre, with a programme of new features and novelties to good patronage. 'Way Down East will play a return date next week.

The Girard Avenue Theatre Stock company has a new leading man, Walter Edwards, who made his appearance this evening as D'Artagnan in The Three Guardsmen, making an excellent impression. Beatrice Ingham, also a newcomer, was well received. The stock company received a royal reception. The house was crowded and every one delighted. The Girl I Left Behind Me follows April 17.

A Guilty Mother, with Mary R. Kennevan added to the stock company, is the bill this week at Forepaugh's Theatre. It is an excellent drawing card. Next week The Vendetta.

At the National Theatre The Sidewalks of New York was presented this evening to a crowded house. Thomas Sharkey, the pugilist, appeared in the production. What Happened to Jones is the underline.

Thomas F. Kelly, owner of the National Theatre, is again very ill from heart failure.

The Standard Theatre Stock company is seen in Foul Play, with vaudeville features between the acts. Business has been good the entire season.

Isham's Octoroons are at the People's Theatre this week. Martin's Uncle Tom's Cabin April 17.

Dumont's Minstrels continue at the Eleventh Street Opera House to large patronage. Benefits to members of the company are in order this week.

Coming attractions at the Academy of Music: Joseffy in recitals April 19, Grau Opera company in Tristan and Isolde April 20, and Sousa's Band April 21, 22.

Sonnenthal, the famous German actor, supported by the New York Irving Place Theatre company, will give one performance of Nathan der Weisse at the Academy of Music April 18.

The committee on the Permanent Orchestra Fund are hard at work soliciting subscriptions, and feel confident of ultimate success. S. FERNBERGER

WASHINGTON.

Frawley Company a Strong Success—At Other Theatres—Concerts.

(Special to The Mirror.)

WASHINGTON, April 10.

Joseph Jefferson in Rip Van Winkle opened to-night at the New National Theatre to large attendance. The veteran actor met with a cordial greeting. Rip will be presented all the week, with the exception of Wednesday and Friday nights, when The Rivals will be given. The largest engagement N. C. Goodwin has ever played in Washington—and he has played several most excellent ones—was that of last week in Nathan Hale, when the house was sold out completely every night and matinee. Her Atonement will follow.

The Frawley company are at the Columbia to stay. The success of last week in Trilby was pronounced, and the large business of the opening night was fully met at every performance, and the audiences have been of the best. For the second week's bill The Charity Ball is the selection, and to-night a large and enthusiastic gathering praised the perfect interpretation. Harry Corson Clarke, Selene Johnson, Georgia Welles, and Ada Levick, new members of the company, made first appearances and scored strongly. Mr. Clarke is a comedian of rare ability and his portrayal of Judge Peter Gurney Knox was greatly enjoyed. Selene Johnson was the Ann Cruger and was immediately recognized as an actress of sterling qualities. Georgia Welles, the soubrette of the company, instantly won a host of friends, while Ada Levick proved a character actress of distinction. John E. Kellerd gave an excellent performance of John Van Buren. The parts of Dick Van Buren and Phyllis Lee were in the capable keeping of Myron Calice and Mary Van Buren. Other prominent parts were most carefully interpreted by Geoffrey Stein, Harry Gwynnette, Alfred Hickman, George Trader, Frank Mathieu, Marie Barringer, and Mrs. Bates. Alabama will be the next presentation.

Devil's Island opened to a large audience at the Academy of Music and was received with approval. A company of uncommon strength is headed by Emily Rigi. Black Patti's Troubadours will follow.

The Lafayette Square is closed this week.

Teresa Carreno will give a recital at the New National to-morrow. Rafael Joseffy is announced for an afternoon recital at this house April 20.

Vaudeville is sidetracked at the Grand Opera House and the week will be divided between light and grand opera. For the first three days the Harris Brothers, local composers, will present a symposium of music, which comprises selections from their operas, The Three Dukes, The Trickster and the Witch, The Baronet, The Marketenderin, The Queen's Foot, The Mountaineer, The Sea Beggar, and The Hula Girl. A long list of prominent amateurs will appear, including Mrs. Thomas le Noyes, Ivy Herriott, Edna Scott Smith, Marie Howe, Mrs. G. McAllister Harries, Mrs. Paul W. Evans, William H. Conley, Frank R. Dooley, W. S. McCarthy, W. A. Morsell, E. Clyde Shade, Paul W. Evans, Horatio Rauch, Theodore Friebus, Jr., Henry Hills, and Felix Mahoney. For the last three nights and matinee the Maurice Grau Opera company will present Lohengrin, La Traviata, Faust, and Die Walküre.

A pleasing surprise during the performance of Trilby last Tuesday night was furnished by a number of the Lafayette College Glee, Banjo and Mandolin Club, who were the invited guests of Managers T. Daniel Frawley and Luckett and Dwyer, of the Columbia Theatre. During an intermission they gave several songs.

Sousa's Band will give a concert at the Lafayette Square April 20. New soloists will appear at this concert, comprising Alice Ceresoto, violiniste, and the following quartette: Juliette Cordon, soprano; Bessie Bonsall, contralto; George Leon Moore, tenor, and Leland H. Langley, baritone.

Buffalo Bill's Wild West will exhibit here April 19 and 20.

Burr McIntosh, who played a special engagement in Trilby with the Frawley company last week, will lecture next Wednesday night to the veterans at the Soldiers' Home on the recent war in Cuba, illustrating his story with many photographic views that he took personally.

The seventeenth annual benefit of Washington Lodge of Elks will take place at the Grand Opera House on the afternoon of April 18. Assistant Secretary of the Interior DAVIS will deliver the opening address. JOHN T. WARDE.

ST. LOUIS.

Summer Enterprises Developing—This Week's Attractions—Notes and Gossip.

(Special to The Mirror.)

ST. LOUIS, April 10.

Annie Russell opened at the Century to-night in Catherine.

At the Olympic Theatre The Sign of the Cross opened.

Large audiences saw The Charity Ball given by Manager Giffen's Stock company at the Grand Opera House this week, opening yesterday. It was produced in the same excellent manner as to stage settings as has characterized the productions at the Grand since Mr. Giffen took the management. The company gave a strong rendition of the play.

At the Imperial the current bill is Michael Strogoff, given with the full strength of the stock company. Good audiences attended.

At Havlin's yesterday The White Slave opened for a week's engagement to large audiences.

This week the Columbia presents the Williams and Walker company in A Lucky Coon. In addition to the two principals there are a number of very clever and entertaining specialists. Large audiences attended yesterday.

Manager Butler at the Standard yesterday offered The Merry Maidens company to two big audiences.

Guy Lindsley and his pupils are putting the finishing touches on the entertainment to be given by them at the Fourteenth Street Theatre to-morrow night. Love Conquers All, a one-act drama by George Johns, one of the editors of the *Post Dispatch*, and Caste will be presented.

At the special matinee of An Enemy to the King at the Grand Thursday afternoon souvenir portraits of Grayce Scott and of John B. Maher were distributed.

Treasurer Schafer, of the Grand, has a benefit to-night. So has Advertising Agent Cunnihan, of Havlin's.

Ringling Brothers' Circus is coming to town early in May, and Jerry Hunt, the City Passenger Agent of the C. and A. R. R., has started in on the press work for it.

Jules Hurtig, of Hurtig and Seamon, was in the city last week, and while here visited the St. Louis Car Co. in reference to building some special vaudeville trolley cars to run from New York to Coney Island.

Sylvia Starr, of the High Rollers at the Standard last week, was ill with the measles while here.

Articles of incorporation were filed last week by the Uhrig's Cave Amusement Company, with a capital of $2,000, fully paid. The stockholders are Frank J. McNeary, James F. McNeary, and James Manning.

Malcolm Williams and Gus Weinberg, members of the Imperial Stock company, will have a stock company of their own part of this Summer at Uhrig's Cave. They propose to open on May 21. It is not certain how long they will remain, as Alex Spencer's Opera company is booked to open about June 15.

Dave Allen and Professor Browley, of the Grand Opera House, have leased Kaerner's Garden for the coming Summer, and will play a high-class vaudeville. W. C. HOWLAND.

BALTIMORE.

Nathan Hale at Ford's—Grand Opera—Changes at the Lyceum.

(Special to The Mirror.)

BALTIMORE, April 10.

At Music Hall to-night Lohengrin was sung by the Grau Metropolitan Opera company. The auditorium was crowded. The opera was given by a superb cast, including Nordica, Jean and Edouard de Reszke, Schumann-Heink, Muhlman, and Bispham, with Schalk as conductor. La Traviata will be the bill to-morrow night, Faust on Wednesday afternoon, and Die Walküre on Wednesday evening.

With a house that from its size would never lead one to suspect that grand opera was in town, N. C. Goodwin and Maxine Elliott opened in Nathan Hale at Ford's Grand Opera House. Heralded by its New York success much was expected of the performance, and all anticipations were fully realized. Mr. Goodwin and Miss Elliott have a splendid company to add to their own delightful work. They will be followed by The Musketeers.

The Turtle, with its excellent company, is the attraction at the Academy of Music. In the company is M. A. Kennedy, a Baltimorean, and a great favorite here. Mr. Kennedy's work was first class, as it always is. Next week, At the White Horse Tavern.

The Silver King is the bill at the Lyceum Theatre. Manager Albaugh's stock company gives it a noteworthy presentation. The full strength of the company is employed and in the many good parts all have opportunities. This is the last week with the company of Jennie Kennark and John Flood. Next week, in the production of Aristocracy, their places will be taken by Lotta Linthicum and A. S. Lipman. In the departure of Miss Kennark and Mr. Flood the company loses two of its most popular members. Their work has been uniformly excellent and their absence will be greatly regretted.

The attraction at the Holliday Street Theatre this week is Katie Rooney in The Girl from Ireland. It will be followed by The Prodigal Daughter.

El Capitan was presented at the Auditorium Music Hall this evening. It is always attractive, even without De Wolf Hopper. Next week, vaudeville, including Marie Jansen, Gus Williams, and Mr. and Mrs. Byron.

John W. Albaugh's performance of Master Walter in The Hunchback last week at the Lyceum Theatre was a most admirable piece of acting. The Julia of Jennie Kennark was natural, delightful, and at all times strong. It was by far the best work she has done with the company. HAROLD RUTLEDGE.

CINCINNATI.

Offerings of the Week—A Damage Suit Dismissed—Notes.

(Special to The Mirror.)

CINCINNATI, April 10.

Francis Wilson appeared at the Grand to-night in The Little Corporal. Underlined are the Herrmanns.

The Turtle, as played by the Eastern company, opened at the Walnut with the matinee yesterday. The house was filled. The company, which gave a very acceptable presentation of the play, contained Isabelle Evesson, Jennie Reiffarth, Marion Ballou, Signor Perugini, George Holland, Hudson Liston, and others.

London Assurance is the offering of the Neill Stock the current week at the Pike, Edythe Chapman taking the role of Lady Gay Spanker. The play was acted with spirit and was greeted by large audiences. The Ivy Leaf is at Heuck's. It is a typical Irish play, prettily rendered.

The Mendelssohn Quartette, composed of Mrs. and Misses Stephenson, has been heard several times of late in concerts and has made a most favorable impression.

Fred J. Butler has been engaged to play character parts with the Neill Stock company. He made his debut here as Sir Harcourt Courtly in London Assurance yesterday afternoon.

A second trial of the damage suit in the United States Court against Robinson's Opera House for injuries received in the collapse of the dome of that theatre resulted in the case being taken from the jury and dismissed by Judge Thompson. WILLIAM SAMPSON.

SAID TO THE MIRROR.

FRED J. WILDMAN, Chicago: "With reference to a paragraph in THE MIRROR in which C. R. Gardiner accuses Van Dyke and Eaton with pirating Fate and Only a Woman's Heart, I wish to state that pursuant to an arrangement with E. M. Gardner, C. R. Gardiner's Western representative, I rented Fate to the parties named and they have promptly paid the royalty as agreed, and I have turned it over to E. M. Gardner."

IDA C. WARD, Greenville, Miss.: "Mr. Ward, in his recent reply to my letter in THE MIRROR against vulgarity on the stage, was mistaken as to my 'object' in the case. I did not assail the stage, but my appeal for clean stage offerings was directed to the writers for the theatre. My letter to THE MIRROR was written before the coming to Greenville of Mr. Ward's company, and did not relate to the performance of that company. I make no apology for what I have said. My dearest and best friends are of the theatrical profession, and they agree with me that there is no real fun in coarseness or *risqué* situations."

P. A. PAULSCRAFT: "One C. A. Wilson is reported in Illinois advertising Kelly's Kids. Manager Dinkins has arranged with R. F. Outcault and the New York *World* to produce Kelly's Kids next season. We have warned all local managers, through THE MIRROR, that infringements will be prosecuted."

M. J. SONNEBORN, manager Opera House, Morgantown, W. Va.: "The report that my theatre was to be removed and a new building erected is erroneous. The theatre is only four years old, and is the finest in the State."

A thing is usually found in the last place you look for it. This is because you stop looking when you have found it. No one has to look beyond the Professional Cards of THE MIRROR for the names of wide-awake actors who are doing their share toward letting the profession know what their abilities are. Such advertising is always legitimate and usually necessary for prompt recognition. Apply to Room 1, MIRROR, for rates and specimens of professional cards.

MUSICAL NOTES.

Sousa's Band will give a concert at the Metropolitan Opera House in this city on April 23, with Juliet Corden, Bessie Bonsall, Alice Ceresoto, George Leon Moore, and Leland H. Langley as soloists.

Victor Herbert was suspended last week from membership in the Musical Mutual Protective Union because he declined to pay to former members of his band certain arrears of salaries for which, he declares, he was not responsible. Until matters are straightened out, the Union will undertake to prevent Mr. Herbert from conducting in this city.

Madame Madeline Schiller gave a most enjoyable piano recital at Mendelssohn Hall last Thursday.

At a meeting of the directors of the Maurice Grau Opera Company, held last week in this city, announcement was made that a dividend would be declared to-day (Tuesday). Many subscriptions have been received already for the next season of the company at the Metropolitan Opera House.

Paloma Schramm, the ten-year-old pianist and composer who has excited wondering interest in California and Mexico, will make her New York debut this (Tuesday) afternoon at Mendelssohn Hall, under direction of Henry Wolfsohn.

The Philharmonic Society's eighth public rehearsal occurred last Friday at Carnegie Hall, with Anton van Rooy and Teresa Carreno as soloists.

Business men always want to have their names and occupations included in the city directory. They never know when some one will be anxious to find them, and they fear to lose good business opportunities if they are not in such an important book of reference. Some of them have their names inserted in big type. You always run a risk if your name is not in the directory of professional cards in THE MIRROR. The rates vary with the size of the cards. For particulars address Room 1, MIRROR.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Great Sardou Uncertainty.—Plays in Prospect.—Lyceum Changes.

(Special Correspondence of The Mirror.)

LONDON, April 1.

This morning—which is All Fools' Day—I find considerable excitement is still ruling as to whether the great V. Sardou will or will not graciously cross the Channel from his fair native land of France in order to graciously be present

J. E. SULLIVAN.

at the first performance of the fifty-roled Robespierre play, which he (V. S.) has graciously penned for our Sir Henry Irving. The journals teem with views, remarks, communiqués, etc., regarding this perplexing question, but your fellow natives will, as sharp business folk, be soothed to learn that all these alarums and excursions are not altogether unmixed with what the great Sardou's somewhat great predecessor, Shakespeare, called Bold Advertisement. Part of this bold advertisement has taken the form of a manifesto from Comyns Carr, as representing the Lyceum's new limited company, to the effect that whether Sardou cares to undertake the hereinbefore indicated perilous eight hours' journey or no, Robespierre, as adapted by Sir Henry's second son, Laurence, will positively be produced at the Lyceum next Saturday week, April 15. To yours truly Carr's ukase has not caused that surprise which it appears to have given to many. I have all through this excitement of the last few days felt that it was more than probable that our Henry had by now learned sufficient of the gentle art of stage production to be able to produce a play by even Le Grand Victorien without the G. V. having to be present to supervise, forsooth!

A few nights ago the Lyceum was itself in a state of some excitement of another kind, by reason of the new limited company's wholesale dismissal of all of the staff who had served Irving so long and so loyally. Irving himself retains, for himself, the valuable services of Bram Stoker, business-manager; Charles E. Howson, treasurer, and Harry J. Loveday, stage-manager; and in this retention "the Chief," as every one concerned with him calls him, manifested his usual wisdom. All the many others, at the front of the stage and at the back thereof, have had to go, including good old Joseph Hurst, who has for nearly thirty years ruled the Lyceum box-office, and has, indeed, for many a year been regarded as one of London's theatrical fixtures. It would seem, to judge from evidence at present to hand, that the reason for this wholesale clearance of this splendid and always most courteous staff is that "the Lyceum Limited" desire to save money—a desire which is, of course, laudable enough, always providing that you do not spoil your ship for the proverbial cent's worth of tar. While on this theme I may perhaps mention that I hear on good authority that the new Lyceum management intends to go in for the fee system, and for programmes crammed full of advertisements of So-and-So's beef tea, Such-and-Such's pills for pallid persons, and the like. If this be so, then will the Lyceum lose much of its old prestige.

The few pre-Easter productions that we have had this week have not been unattended with danger to those who have had the temerity to attend them. The said productions have taken place at certain of our new suburban playhouses, and you must know that at many of these more precautions have been taken to draw the people in than to keep the draughts out. Hence many an unsuspecting play-noticer, while in the execution of his duty, has been smitten with the grip and such like ills. Among the smitten is that hitherto enthusiastic playgoer who has the honor to pen these weekly mems, and who is this week writing the said mems under much difficulty, and accompanied by considerable coughing and weakness, whereby he would fain bespeak MIRROR readers' kind indulgence for inevitable shortcomings. Meanwhile, confound these new and rude Boreas-like theatre draughts, say I. They are almost as deadly as some of the drinks one gets at our theatre bars, if he should, peradventure, wish to go out to see a man.

Speaking of going out to see a man, I know a play wherein are nine opportunities for pursuing that sometime furtive exercise. It is called Promos and Cassandra, is the work of one George Whetstone, Gent., and was brought out when Shakespeare was a little tiny boy, with a heigh-ho! the wind and the rain! It is a play dealing with the magistrate of a place called Julio, in Hungary, and shows how the said official condemns a certain young native to death for having seduced a certain young lady whom the magistrate was about to marry. When the condemned youth's sister, Cassandra, came to the magistrate, otherwise Promos, to plead for her brother's life, the said magistrate promised to reprieve the youth on condition that he (Promos) should be allowed to "possess" Cassandra on promise of marriage. After much anguish Cassandra consented to this dreadful proposal, whereupon Promos promptly repudiated Cassandra and hurried on, as far as he knew, the execution of her brother.

I mention this old, ruggedly written and in other respects extraordinary but useless play, because it may not be generally known that Shakespeare based upon it his only "problem" play, Measure for Measure, which, after lacking professional performance for a quarter of a century, was revived on Monday by Ellen Lancaster-Wallis at the new Kensington Theatre, whereto she then brought her new touring company. The lady herself gave a very creditable and often powerful impersonation of Isabella, whom W. S. was artful enough to preserve (by ingenious means already known to you) from the fate suffered by her prototype, Cassandra. Maurice Mancini was an excellent Angelo; but the best performance in the cast was the Duke of John Glendinning, whom you know.

The First Violin, as adapted from Jessie Fothergill's pretty story, was produced at the Crown Theatre, Peckham, this week, but not with that measure of success which could be wished and which it indeed deserved. The version, which is by Sydney Bowkett, some time with Augustin Daly in America, is not by any means destitute of merit, as you doubtless remember, for if I recollect aright it was first seen in your States. But it was taken in such terribly slow time by the leading actor, E. F. Vanderfelt, whom you also know, and likewise, as a natural consequence, by most of his supporters, that it threatened to last out a night in Russia—e'en where the nights are longest—to steal an illustration from the above-mentioned Measure for Measure. When the pace is quickened and sundry now obvious cuts have been negotiated, The First Violin should be useful on the road.

Also this week, at another outlying theatre, the Grand, Croydon, to wit, there was tested by a company headed by Kate Vaughan, the old-time Gaiety favorite, a play called For the King, a new variant of the superabundant Charles the First plays. This was the work of Walter Howard and Sydney T. Pease, and proved not only more dramatic than most plays dealing with its unhappy period but also more tolerant than most mixtures of its kind of the rights of the people. A majority of Charles the First plays have hitherto besainted King Charles and suite, and bedevilled Cromwell and company. Kate Vaughan made a pronounced hit as a shrewd vagrant lad, and the play was well received.

Oscar Barrett, who lately ran a pantomime at the Adelphi, and Charles Laure, the pantomimist, both appeared in the bankruptcy court this week. They are to appear therein again presently in order to make definite propositions as to dividends. I am glad to note that your Ray Rockman has been making an enormous hit here with Ellen Terry as Emilia, etc. Likewise that your Belle Harper is scoring heavily in Phyllis Rankin's former part in The Belle of New York at the Shaftesbury.

Herewith is a portrait of your J. E. Sullivan, whose acting as the Polite Lunatic in The Belle of New York here is really the best histrionic feature of that play and largely helped to make that merriest of mixtures the enormous success it has been here for twelve months. Sullivan has had several offers from leading London managers, including George Edwardes.

Our new productions next week include Pot-Pourri, a new review at the Coronet, Notting Hill; The Shield of David, at the West London; L'Amour Mouille, at the Lyric; The Tyranny of Tears, at the Criterion, and Pinero's new play, The Gay Lord Quex, at the Globe. GAWAIN.

A PUBLIC REHEARSAL BY STUDENTS.

The students of the National Dramatic Conservatory appeared in public for the first time on last Friday afternoon at the Fifth Avenue Theatre. While the performance was modestly styled a rehearsal, it was, in truth, a most satisfying dramatic entertainment, and the three comedies that constituted the bill were acted and staged in a thoroughly artistic manner.

Jerome K. Jerome's familiar little play, Barbara, was first presented by the following cast:

Barbara	Alma Whitsell
Lilie	Helen Harvey
Cecil	Leon Kendrick
Doctor Finnicum	Albert Reed

The students did not appear to good advantage in this, as the light conversational style of delivery required seemed to be somewhat beyond their powers. The lines were clearly but unnaturally spoken, and the players constantly sacrificed realism of manner to distinctness of speech. Every syllable was pronounced so plainly that the dialogue became monotonous, and, much as this very clear utterance is to be commended, its overdoing is none the less to be condemned. The students were, moreover, poor listeners, and when addressed they erred frequently by exaggerated facial expression and by-play.

But in the way of praise much might be said for Alma Whitsell, who, as Barbara, entered into the spirit of her role admirably; for Helen Harvey's bright portrayal of the girlish Lilie; for Albert Reed's altogether satisfactory Dr. Finnicum, and for the earnest sincerity of Leon Kendrick in the part of Cecil.

The second play presented—an old farce by John Howard Payne, entitled Mrs. Smith—was far better suited than the first to the young players' abilities. The long, stilted sentences, of which the dramatists of a former generation were so fond, are plentiful in this delightful bit of foolery by the author of "Home, Sweet Home."

The students appeared perfectly at ease in the old-fashioned scene, and, although the costuming was not historical the atmosphere of the early years of the century was exceedingly well shown. The cast was as follows.

Mr. Smith	Walter James
Mr Charles Wentworth	Vances Mead
Mr. Stanley	George F. Wagner
Jeweler	George Porter
Servant	B. B. Belcher
Mrs. Sophia Smith	Madeline Robinson
Mrs. Emily Smith	Margaret Elston
Mrs Burton	Ecila Daer
Betsey	Berne Melville
German Girl	Muriel Clark
Irish Girl	Elizabeth Bacon
Peggy	Mabel Willis

The principal parts were all nicely acted, Walter Jones being sufficiently emphatic as Mr. Smith and Vances Mead having the cool assurance that suited well the character of Charles Wentworth. Madeline Robinson and Margaret Elston as Mrs. Sophia Smith and Mrs. Emily Smith respectively, were natural and graceful in speech and action. Mabel Willis made an emphatic success in her character bit as Peggy. The other parts were satisfactorily filled, special praise being due Ecila Daer as Mrs. Burton and Muriel Clark as the German girl.

The last play, Marriage a Lottery, by Charles Dance, was decidedly the most enjoyable feature of the programme. So rarely nowadays are comedies of this class to be seen that audiences and players alike forget their value. The charm of Marriage a Lottery lies not entirely in a series of improbable or grotesque situations, but in the wit of the dialogue, and in giving the full value to the lines the students may be said to have been thoroughly successful. Their elocutionary training stood them in good stead in this performance and they revealed talents for vivacious acting that were not shown in the two preceding plays. The parts were distributed as set forth in the following cast:

Jacob Omnium	George Porter
Herbert Manifest	Vances Mead
Grimsby	George F. Wagner
Mrs Pointer	Alma Whitsell
Harriet Pointer	Madeline Robinson
Charlotte Manifest	Mabel Willis
Warner	Helen Harvey

George Porter acted the leading role of Jacob Omnium with intelligence and grace. He is possessed of a good figure and a pleasing voice, and he has learned to display these two important attributes in telling fashion. Alma Whitsell as Mrs. Pointer did altogether the best work of the afternoon. The defects noticable in her portrayal of Barbara were not to be found in her later characterization. She delivered her lines with impressive force, yet with a delicate perception of their comparative value. Her manner was in perfect harmony with the part and she proved herself well grounded in the rare art of repose. George F. Wagner as Grimsby gave a well conceived and nicely worked out character performance, being distinctly humorous without being boisterous. The same may also be said of Helen Harvey's portrayals of Warner. Vances Mead as Herbert Manifest was easy and quite in the part. Madeline Robinson was a pleasing Harriet Pointer and Mabel Willis as Charlotte Manifest added considerably to the excellent impression she had made earlier in the afternoon.

Without exception the students of the conservatory showed a creditable earnestness in their work and a nice perception of fitness. Their faults were principally in the direction of stilted declamation and exaggerated by-play—faults that practical stage experience will very soon overcome. They were brought before the public modestly as students, and as such they certainly deserve a goodly measure of praise.

AMERICAN ACADEMY MATINEE.

The sixth and final matinee performance, for this season, of the American Academy of the Dramatic Arts was given at the Empire Theatre on Thursday afternoon. A four-act society drama by Hubert Henry Davies, entitled The Weldons, was followed by the third act from Arthur W. Pinero's play, The Profligate. Both were presented for the first time in New York and were of equal interest; since the former introduced a new playwright whose work is promising, and the latter gave a glimpse of an important play that makes one wish to see it in its entirety.

The Weldons may be classed as distinctly conventional. It presents no new dramatic situation, nor does it develop a single emotion that has not been exhibited many times before on the stage. Yet it is interesting, and certainly in some of the scenes the author's touch proves him to be no tyro in the study of humanity.

The characters are the typical well-bred folk to be met with any day in any city. The husband, Harry Weldon, a straightforward, dull, commonplace man of wealth; the wife an attractive woman of society who craves for some unknown joy—a chimerical happiness—that her uneventful life does not supply. When the husband is suspected of a financial crime and leaves his home to escape the law's officers, the wife consents to elope with Howard Carolan, a man who promises to lead her to happiness. Harry Weldon returns in time to save her from the false step and is eventually exonerated from the charge against his business integrity. In the end the author—more true to life than mindful of stage traditions—leaves his heroine in an unsettled state of mind, still craving the privilege of leading her own life, yet not knowing what that life may be.

In point of construction and dialogue Mr. Davies frequently errs. More rarely he strikes a false note in the human feeling of his play. But considering the meagreness of his plot he has made an interesting drama and has drawn two or three good characters. The following was the cast:

Harry Weldon	John Westley
Howard Carolan	David McCartney
George Duval	Sidney Donalds
Mr. Dewhurst	Gardner Jenkins
John	Harry Lewis
Sam	Robert Schable
Mary	Miss Wright
Mrs. Manville	Marion Gardinier
Eleanor Manville	Nora Dunblane
Mrs. Pattison	Alice Chandler
Margaret Weldon	Angeline Pullis

In the leading role of Margaret Weldon, Angeline Pullis was satisfactory. Her conception of the part was clear and sympathetic; and her acting—except for a slight monotony of form—was attractively graceful. John Westley as Harry Weldon did his best work this season. Though hampered somewhat by a youthful figure and voice, his characterization of the phlegmatic husband was admirable.

Nora Dunblane was fortunate in having to portray a well-drawn character—that of Eleanor Manville. Her acting was excellent throughout, as was also that of Marion Gardinier as Mrs. Manville. David McCartney as Howard Carolan and Sidney Donalds as George Duval were inclined toward exaggeration, endeavoring at times to give importance to lines that would have been more effective had they been more lightly spoken. As Mr. Dewhurst, Gardner Jenkins was sufficiently old in appearance but far too young in voice and manner. The Mrs. Pattison of Alice Chandler was true to life, and the minor parts, John, Sam, and Mary, were more than adequately done by Harry Lewis, Robert Schable, and Miss Wright.

The intensely dramatic third act of The Profligate—Arthur W. Pinero's play that is soon to be presented here in its entirety—held the interest of the audience from first to last. The act was played with surprising ease and polish. The following was the cast:

Wilfred Brudenell	Sidney Donalds
Leslie	Nora Dunblane
Dunstan Renshaw	Robert Schable
Janet Preece	Mabel Howard
Lord Dangars	Samuel Claggett
Mrs. Stonehay	Alice Chandler
Irene	Lucy Harris
Weaver	Edgar Hart
Priscilla	Miss Munson

Mabel Howard as Janet Preece gave the strongest emotional portrayal of the afternoon and made human and convincing a character that might easily have been spoiled in less artistic hands. As Leslie, Nora Dunblane displayed, in the denunciation scene, a power of tragic expression and repression that promises well for her success in similar serious roles. Lucy Harris was a graceful Irene and Alice Chandler a thoroughly satisfactory Mrs. Stonehay. Sidney Donalds was happily cast as Wilfred Brudenell, Samuel Claggett made the most of his few lines as Lord Dangars, and Robert Schable acted Dunstan Renshaw with true dramatic feeling. The minor parts were well taken.

The stage settings were suitable and the gowning of the ladies deserves a special word of praise.

Considering the entire performance, it may be said finally that although flaws may be found here and there in the young players' work, every one of them brought to his or her part a clear understanding and serious purpose that cannot be too highly commended. The proof that their training has been practical is to be found in the fact that every member of the graduating class has already been engaged for next season.

COMPANIES CLOSING.

Knobs o' Tennessee, at Hoboken, on April 8.

The Geisha and The Circus Girl, at Philadelphia, April 29.

The Myrkle and Harder company, at Sulphur Springs, Tex., April 1.

La Belle Helene, at Washington, April 8.

Rice and Barton's Gaiety company, at Boston, May 6.

McDoodle's Flats, April 8.

Rose Hill's English Folly company, April 1.

Shore Acres, on April 15.

A Grip of Steel, under the management of W. J. Fielding, at Paterson, N. J., April 19, to reopen next season at the National Theatre, Philadelphia, Aug. 19.

The Missouri Girl, at Menominee, Mich., April 29.

Gilmore and Leonard, in Hogan's Alley, at Pittsburg, Pa., April 22.

The Macauley-Patton company will close on April 29, at Canandaigua, N. Y., after a highly successful season. They will reopen on Sept. 4 at Butler, Pa. The company will number twenty-two people and will give eight specialty acts nightly. The repertoire will include two new plays by W. B. Patton, entitled For a Woman's Sake and Mr. Hurleigh's Adventure.

When London Sleeps, in Chicago, March 25.

A Jolly Lot, April 17, to reopen next season Sept. 1.

MATTERS OF FACT.

Alf C. Wheelan, who has scored as a member of Frank Daniels' company this season, is at liberty for a Summer engagement and for next season.

Josephine Florence Shepherd has just closed a vaudeville tour with Mrs. Thorndyke Boucicault, in Augustus Thomas' comedietta, A Proper Impropriety. She is now in the city and available for engagements.

Edith Lemmert was for three seasons leading lady with Lawrence Hanley, and played several of Shakespeare's heroines. She was also featured in a tour with Mr. Hanley through the East and South, and finally appeared with him on the Pacific Coast as a co-star. Since that time Miss Lemmert has appeared as a stock star, and has toured California in a repertoire of standard plays. She is an actress of unusual ability and promise.

Joseph Callahan is booking his company for next season. Faust will be the feature, and Mr. Callahan promises the most complete and elaborate production ever given of this play.

Kittie Coleman, who made an enviable reputation as a player of Irish parts with Chauncey Olcott and Andrew Mack, has lately made another success at the Third Avenue Theatre in True Irish Hearts. Miss Coleman's agent, T. H. Winnett, will consider offers for her in stock or combination work.

McGill and Howard have secured through Fred J. Wildman the rights to Dixie Land for West Virginia, Ohio, Pennsylvania, and Indiana for the rest of the season.

John Laughlin, manager of the Lyceum Theatre, Buffalo, says that The King of the Opium Ring opened at his house to the largest business of the season.

Attractions which have visited Freeport, Ill., this season return with glowing reports of receipts large and juicy. The town is apparently a money winner, and under Knorr and Hildreth's liberal management the Grand Opera House is drawing the best people.

As the little French general in Why Smith Left Home, Fred W. Peters has established an enviable reputation as a comedian of a high order. The press have had nothing but words of praise for his performances. He will fill an engagement at the Strand Theatre, London, England, this Summer.

Arthur C. Pell, who has been the musical director of some of the largest operatic, farce-comedy and spectacular productions, will accept offers after April 12. He should be addressed at 109 West Twenty-eighth Street.

The week of June 5 at New Castle, Pa., will be given over to the Street Fair and Carnival. George F. Knowles is the general manager of the carnival, and is now engaging attractions and novelties of all kinds.

May Howard is now organizing her company for next season. She wants thirty girls of good figure, and not smaller than five feet four inches. Miss Howard is at the Hotel Regent, Washington, this week.

Alma Aiken will accept stock engagement for next season to play heavies or character. She has just closed ten weeks in Montreal, where she replaced Mrs. Norton, who was ill.

Orr S. Cash is open to offers for the approaching season. As the Colonel in The Lancers, at Providence, R. I., recently, he made a very favorable impression.

William Heywood, a business-manager and advance man of experience, is at liberty for the balance of this and next season. His address is 1839 Indiana Avenue, Chicago, Ill.

The Loveday Opera House, East Jordan, Mich., wants a strong opening attraction for July. The house will seat 800. The stage will be sufficiently spacious to accommodate the largest one-night stand attraction.

E. Rich, 10 West 102d Street, has two comedies suitable for vaudeville, which he will let on royalty.

John W. Burton has closed a thirty week's engagement with the Salisbury company, at the Davidson Theatre, Milwaukee, playing a wide range of character parts. The Milwaukee press and public united in praise of his performances.

The Opera House, at Wellington, B. C., was burned to the ground March 17. Loss, $20,000; half covered by insurance.

Bad news travels faster than good news, and a greater number of persons busy themselves telling about a failure than will ever trouble to spread news of good work. If you wait for others to tell what you can do it will be done slowly or not at all. A card in THE MIRROR is unique in its ability to render this service. Rates on application to Room 1, MIRROR.

Eugene Clark, in charge of the musical department of Roberts and Ince's Exchange, has been busy engaging 105 singing people for principals and chorus in the coming Mother Goose production at the Fourteenth Street Theatre.

Roger and Fields, two midgets from Austria, said to be the smallest Dutch team ever known, being 27 and 30 inches in height, will make their first appearance in New York shortly. They are now rehearsing a new act at Professor Alviene's school in the Grand Opera House Building.

Lillian Stillman, until recently with A Tarrytown Widow, is back in town and ready to sign with a good attraction for character and comedy roles. Communications may be addressed to 253 West Thirty-eighth Street.

Joseph Desberger, who has just closed his season with the International Grand Opera company, is at liberty and will give his consideration to offers in a business capacity.

The week of May 1 is open at the Grand Opera House, Terre Haute, Ind. This is one of the best weeks of the year in this city, and the capacity is assured good companies.

Alma Chester has secured Elmer Grandin's play, Slaves of Gold, for next season, through the Winnett Play Bureau. Also the T. H. Winnett version of the late W. J. Florence's Irish play, Inshavogue, and Redmund and Barry's Herminie, or the Cross of Gold.

Daniel A. Kelly and company will play a few weeks this Spring at the popular price houses, presenting Shadow Detective, Outcasts of a Great City, and After Seven Years. Mr. Kelly will open on April 13.

Managers who are looking for an excellent sister act for the coming season will find the La Mar Sisters two exceptionally clever artists, who, aside from their act, can introduce big dancing novelties, which can alone be used as a feature.

John D'Ormond and Agnes Fuller will be seen in the East next season in a repertoire of plays at popular prices. Arthur Hale will direct the tour. A. W. Cross is now booking for next season.

Mrs. Charles Peters, who proved so successful in her sketch, Widow Flaherty, will return to vaudeville in May. She will be assisted by Maurice Darcy and Lottie Williams.

Charles D. Herman will be at liberty for next season. Mr. Herman has been very successful this season as leading support to Madame Modjeska.

Moreton Baker and Harry Barlow head the Barlow and Baker Stock company, which is playing through the South presenting Damon and Pythias, Richelieu, Othello, The Merchant of Venice, Faust, etc. The press have treated the company generously, while the business has been fairly good. The season will continue until June. Richard Buhler's Cassio with the MacLean-Tyler-Hanford production of Othello won many favorable comments from the New York critics last week.

Constantine's Stage Dancing Academy is now located at 106 West Forty-second Street. Constantine's pupils number some of the best exponents of the terpsichorean art in the Old as well as the New World.

Kittie Coleman, who played the leading part in the production of True Irish Hearts at the Third Avenue Theatre last week, is prepared to furnish the plays of the late Dan McCarthy for stock or star engagements.

Sheridan Block invites offers for leads or leading business. He may be addressed in care of the Actors' Society or the principal agents.

The Robinson Opera company, presenting a repertoire of fifteen operas, are open for Summer time. Charles N. Holmes is the manager.

A number of well-known successes, including My Aunt Bridget, A Happy Little Home, A Tin Napoleon, and Aunt Bridget's Baby, can be bought or let on royalty by addressing J. J. Spies.

Frank Losee has achieved a pronounced hit with the Imperial Theatre Stock at St. Louis. His portrayal of a number of strong roles has been declared as the best seen in that city.

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THE DIVERSITY OF CRITICISM.

PERHAPS there is nothing about criticism in general, and dramatic criticism in particular, more interesting to the lay reader—or, for that matter, to the professional reader—than its diversity.

As a rule the differing shades of opinion expressed upon a theatrical event are as numerous as the writers upon that event. Once in a while an offering is either so notably and unusually admirable as to compel from the critics a chorus of praise, or it is so very bad that there cannot possibly be differing opinions of it. In the former case it is not that the critics are carried away by the infection of enthusiasm, for your critic inhibits, or pretends to inhibit, his emotions. Yet he is open to conviction in cases of extreme merit, and he perhaps oftener knows a bad thing than a good thing when he sees it, as a matter of habit, for the good things are few and far between, and the bad things, like the poor, are always with us.

The editor of a journal in a minor city the other day sent two persons to hear a dramatic reader of national note, and published the two impressions of the reader. The first, written by "a teacher of oratory," was this:

> The readings of Mr. ——— ——— fully illustrated the marvelous skill, efficiency and mastery to be acquired over the human voice by hard, persistent, assiduous effort. His flight from the harsh, grating voice of Bottom to the dulcet tones of Titania, the flutelike notes of Helena, and the merry, tinkling chimes of Puck was a revelation. His interpretation and differentiation of characters by the fine shading of the voice was indeed a marvel of artistic triumph. Mr. ———'s reading of A Midsummer Night's Dream is truly a rare elocutionary banquet.

The other impression, by "a young woman of intellectuality that refuses to be trammeled by the opinions of others," was quite different:

> Well, this fellow ——— was enough to kill a whole audience—and he did. Those were saved who escaped after the first act, and others who slumbered through it all—for there were of both. Mr. ——— was tame. He drawled and was sing-song at times. He had to have his book in front of him to read most of it; got it wrong once or twice, and had to go back and try it all over again—for he could not bluff the audience, as each one was provided with a copy and needed it to help out what he was driving at. In fact, he did not appeal to the imagination or feeling.

Verily, criticism is much alike the world over. In the small town it is colored with individuality—and other things—as it is in a metropolis. One can see the spirit of fellowship, if not the desire to inspire in a reader an ambition himself to become an elocutionist, in the "impression" of the "teacher of oratory." And in the smart young woman's effort there is the same ignoring of logic for the sake of saying something that will arrest attention that is recognized in the longer essays of cleverer young women who write on such matters in larger cities.

Criticism is the same everywhere in this, that it reflects the individuality, tempered by the momentary condition, of the writer of it. Of course there have been and are cases of personal interest of one or another sort that have qualified judgment. But take the honest critics—and they are, happily, largely in the majority everywhere—and they are affected by bad or good weather, by bad or good digestion, by happy or unhappy contiguity in the theatre, and by a multitude of other things that make for good nature or ill nature with every person. In short, critics are human in spite of their wish to hold themselves superior to influences that work upon human kind.

THE EVER-PRESENT AMATEUR.

FROM time to time the doings of amateur players are chronicled in THE MIRROR. From places in which one never would suspect there was an ambition for dramatic fame come accounts of the production of plays by amateurs. Although a great majority of these amateurs may never hope to win distinction on the professional stage, the least clever among them are fully repaid for their efforts by praise in local newspapers more flattering and extravagant than that bestowed upon accredited members of the theatrical profession that now and then visit the same towns and display their talents.

Of course one cannot expect that strangers, however well recommended they may be, should receive the press attention that is naturally bestowed upon residents and fellows in citizenship with the local writers. The local newspaper may be forgiven for its surprised ecstacies over the "acting" of young men and women whom it knows familiarly in the commonplace life of the small town. The momentary translation of a clerk in a bank to a Romeo, of a junior groceryman to a Hamlet, of a young lawyer to a Richelieu, or other young men and women in town to various *dramatis personæ* is at once so unusual and so inspiring that it is no wonder that local critics lose their heads when seeking to describe the undreamed of abilities of their familiars in trying and romantic environments.

Amateur theatricals, however, divested of the one bad feature of flattery, bespeak commendable ambitions and give loose to the dramatic instinct that is universal. Moreover, they exercise the mind with beneficial study, broaden the conceptions, give a happy variety to life more or less monotonous, and at rare intervals discover a genius in embryo that eventually quickens the life of the regular theatre.

THE CLOSING SEASON.

As the air grows balmy and signs of Spring appear the theatres prepare to close their doors and the player begins to think of his Summer interval of rest. The theatrical season is fast nearing its end. Notes in THE MIRROR already record the closing of a number of companies. A few theatres that have unusually popular attractions, as is usual in such cases, will brave even Summer heat, but warm weather will destroy the popularity of most offerings, and from this time preparations for another season will take more professional attention than anything that relates to the expiring theatrical year.

As has before been noted, this has been the most successful season the American theatre has ever known. Yet it has afforded lessons that well may be studied by managers who will no doubt be emboldened to venture even more ambitiously next season than they have ventured this season. The limit in certain phases of amusements would appear to have been reached. There are enterprisers, however, who, in the flush of success, take no account of changes in popular taste; and such enterprisers sometimes come to grief by mistakenly catering beyond the point of public curiosity to the point of public nausea.

For every worthy theatrical venture of next season THE MIRROR bespeaks public favor, while it hopes and believes that unworthy offerings will meet deserved discouragement.

THIS from an editorial column of the *Evening Sun:*

> A youth who was being married in a police court yesterday, when asked if he would "love, honor and protect" the woman replied: "No; I am a tinsmith." There would have been more point to the statement if he had said: "I am an actor."

It is quite evident, from the recurrence of symptoms of histrionic dyspepsia like the foregoing in the paper from which it was taken, that some one with editorial latitude on the *Evening Sun* has wished and tried to be an actor and couldn't. And he is as notable a failure as a "journalist."

PERSONAL.

SEVERSON.—Charlotte Severson, who is pictured above, is well known, through her work with various stock companies, as an actress of much ability. A bicycle accident compelled Miss Severson's retirement from the stage for a time, but she recently returned to the profession in a stellar capacity, and is now touring the East with her own company.

GALLATIN.—Alberta Gallatin has been engaged to play Ophelia in Henry Miller's forthcoming production of Hamlet. Miss Gallatin closed her successful season with the Thanhouser-Hatch Stock company last week.

SULLIVAN.—T. Russell Sullivan, novelist and dramatist, and Lucy Goodwin Wadsworth were married at King's Chapel, Boston, on April 8.

BURT.—Laura Burt will return to this city next week to replace Maude Harrison in The Purple Lady at the Bijou Theatre. After that engagement she will go to Europe to seek novelties for her starring tour.

GLENDINNING.—John Glendinning has been praised highly for his performance of the Duke in Miss Wallis' production of Measure for Measure in England.

NETHERSOLE.—Olga Nethersole was still too ill to open at the Harlem Opera House yesterday, but she expects to be able to appear there this (Tuesday) evening.

CLARKE.—At the conclusion of their Philadelphia engagement, Mr. and Mrs. Creston Clarke (Adelaide Prince) will sail for Europe to spend the Summer.

FARREN.—Nellie Farren, the long-popular burlesquer, will on May 2 appear at a benefit organized in London for Lydia Thompson.

GEISTINGER.—Marie Geistinger, who many years ago was a favorite in this city, is fulfilling an engagement at the Germania Theatre. This wonderful actress seems to defy the hand of time, and her present audiences are as enthusiastic over her work as were those of a generation ago.

SULLIVAN.—John T. Sullivan assisted in the rescue of inmates of a burning apartment house in Fortieth Street last Tuesday. The fire turned out to be insignificant, but the rescues were none the less heroic.

GILLETTE.—William Gillette is in town, completing his dramatization of "The Adventures of Sherlock Holmes."

HARRIS.—During the engagement of Modjeska at Minneapolis, Wadsworth Harris, of her company, gave readings before several bodies. On April 1 he appeared in University chapel and read from Hamlet and Henry VIII.

ZANGWILL.—Israel Zangwill has secured in the London Ghetto portraits of types to be reproduced in his play, Children of the Ghetto, which he has nearly completed. It will be produced at the Herald Square Theatre on Oct. 16.

PALMER.—A. M. Palmer sailed last Wednesday for London, in quest of new plays for Richard Mansfield's next season.

ALLEN.—Viola Allen expects to appear in New York in the Autumn of 1900 in a dramatization of a popular military novel.

DAVENPORT.—Edgar L. Davenport will sail on the steamship *Etruria* April 15 for London, where he is to appear at the Strand Theatre, now under the management of the Broadhurst Brothers, playing the leading part in the curtain-raiser that will precede Why Smith Left Home. Mr. Davenport will visit Mrs. John Wood, to whom he is related, during the Summer. It is likely that he will remain on the other side for several seasons.

LANGTRY.—Mrs. Langtry's prize race horse, "Arum," has been injured, as if to supply a climax for the long line of reverses that the Jersey Lily has encountered on the turf. There are rumors that she may forswear racing and return to the stage.

RUSSELL.—Annie Russell's tour in Catherine will close on April 29 in Philadelphia. Miss Russell will sail on May 3 to present The Mysterious Mr. Bugle in London.

DANIELS.—Frank Daniels will appear at Wallack's Theatre next December in a new opera, The Ameer of Afghanistan, for which Victor Herbert will compose the music.

KIPLING.—It is reported by cable that Rudyard Kipling will be asked to write a Christmas piece for the London Lyceum Theatre.

BONEHILL.—Bessie Bonehill probably will not be seen in America next season, when she expects to appear in South Africa and Australia, after first visiting England.

COMSTOCK.—Nannette Comstock contemplates spending the Summer in London.

H. HALSEY-STIRLING'S LECTURE.

A lecture of special interest to picture lovers was delivered at the Lyceum Theatre on Friday afternoon by H. Halsey-Stirling. "A Morning at the National Gallery, London," was the speaker's subject, and the lecture was illustrated by reproductions, enlarged by means of a Trinopticon, of forty of the most famous paintings in that collection. Besides its educational value, the lecture was very entertaining because of Mr. Halsey-Stirling's happy manner of delivery and his large fund of anecdote. The copies in miniature of the pictures, which were used in the Trinopticon, were painted by Frank Dixon, and were certainly admirable reproductions of the originals.

EXPERIENCES.

THE TWO ORPHANS WITH MODERN IMPROVEMENTS.

R. Haines thus describes a recent performance of The Two Orphans by a repertoire company in a Pennsylvania town:

"Louise was played by a child prodigy, eight or nine years of age. Henriette was impersonated by the soubrette of the company, who enlivened the intermission between the first and second acts by donning a short dress and soft shoes and afflicting us with 'coon' songs. The Marquis, after being killed in the second act, bobbed up serenely in the third, wearing a resplendent British uniform and the same old make-up. The Countess was played by a really clever actress, who, however, introduced a sentimental ballad. Jacques and the Minister of Police were doubled by an actor whose only change was the addition of a worried look. Pierre discarded his limp and whine long enough to make up like Johnny Ray and put in a breakneck song and dance. Then the fat little man who took tickets strolled through the house and up on the stage to join the erstwhile blind Louise in a gagging turn, winding up with a cake walk. Thus we observe the rise of vaudeville."

THE BROKEN JUMP.

Some one had paid to get in, but at least five hundred more mortal souls might have been accommodated without exciting the fireman. A farce-comedy company were playing their worst in a spirit of hopeless protest. None of them had heard of the town before and the manager implied that he had arranged for its presence on the map simply because it would break a jump.

The entertainment by degrees developed into more and more of a picnic for the players. New lines were introduced here and there, and new business appeared now and then, chiefly for the edification of the players, and when the manager was seen to depart for the box-office to undertake the herculean process of counting up, the performance promptly lapsed into a lark. The leader became frantic in desperate effort to catch forgotten music cues, and the audience laughed, understanding not at all, but believing that they were getting their money's worth.

And they were. The juvenile leading man, supposed to wear good clothes and be earnest, came in with a flannel-mouth dialect and copper-wire whiskers; the demure ingenue, who customarily sang ballads and spoke of love, loomed up in Topsy gear and turned flip-flaps; every one twisted entrances and exits; every one guyed the lines; and every one had a good time.

Toward the end of the second act there was a stir in the audience. A tall man, who had been hidden by the curtains in a box, arose and cried in sepulchral tones:

"Is there a doctor in the house?"

"I am a doctor, sir," answered a Van Dyke-bearded youth in the parquette. "What can I do for you?"

"Kindly commend me," replied the tall man, "to some reputable insane asylum. I am the man who wrote this play."

And not until every man in the company had treated thrice was the author convinced that it had been written so.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

F. P., Detroit: Sims Reeves is living in England.

ARTHUR WILSON: THE MIRROR has no information on the subject of your query.

J. C., Philadelphia: A letter addressed to her in care of the *Stage*, London, would reach her.

CONSTANT READER, Philadelphia: Joseph Kilgour will open in Chicago on April 23 with Wilton Lackaye in Charles O'Malley.

MRS. E. PARSLOE: Effie Ellsler played in As You Like It at the Park Theatre, Brooklyn, during the week of May 11-16, 1896.

J. W. T., New York: In Cyrano de Bergerac Christian is the juvenile lead; De Guiche, heavy; Ragueneau, comedian; Pickpocket, character; Duenna, old woman; the buffet girl, soubrette.

ACROBAT, South Bend, Ind.: Good acrobatic teams are in demand and you ought to find employment in the Summer parks in the West. Write to Burke and Chase, Grand Opera House, Washington, D. C.

M. M. GUTSTADT, Ithaca, N. Y.: 1. Richard Mansfield was born on the island of Heligoland. 2. Howard Thayer Kingsbury made the translation of Cyrano de Bergerac used by Mr. Mansfield.

T. D. R., Providence: 1. Ida Mulle will appear at the Fourteenth Street Theatre, in this city, on April 24 in a new production, Mother Goose. 2. The letter mentioned has been advertised in THE MIRROR and will no doubt soon be called for.

EDWARD GRAHAME, Boston: Frank Rushworth made his American debut at the Lyric Theatre, New York, Oct. 21, 1897, in La Poupée. Afterward he appeared with Augustin Daly's companies and this season with the Alice Nielsen Opera company.

HOWARD LANCASTER, New Orleans: 1. Thirteen installments of Frank C. Bangs' "Recollections of Players" were printed in THE MIRROR. Copies may be obtained at this office. 2. The original cast of The Little Minister was as follows: Gavin Dishart, Robert Edeson; Lord Rintoul, Eugene Jepson; Captain Halliwell, Guy Standing; Twaits, Frederick Spencer; Thomas Whamond, W. H. Thompson; Bob Dow, George Fawcett; Snecky Hobart, Wallace Jackson; Andrew Mealmaker, R. Peyton Carter; Silva Tosh, Norman Campbell; Sergeant Davidson, Wilfred Buckland; Joe Cruickshanks, Thomas Valentine; Lady Babbie, Maude Adams; Felice, Margaret Gordon; Micah Dow, Jessie Mackaye; Nannie Webster, Jane Ten Eyck; Jean, Nell Stone Fulton.

THE USHER.

James O'Neill and the Grundy Musketeers will be the last of the Dumas heroes to leave town. There has been a healthy and steady growth in the receipts at the Broadway during the engagement, and the effects of Mr. O'Neill's unfortunate illness the opening week have been overcome.

The Musketeers will go away for a short tour of four or five weeks, visiting Baltimore, St Louis, Cincinnati, and other cities. On the reception that the production meets with out of New York will depend the question of its continuance next season.

Should the public elsewhere warm to the play—which is superb scenically and matchless in its D'Artagnan—Mr. O'Neill will keep on playing the fiery Gascon next year.

The sudden prominence of Sapho plays and the announcements of several productions next season doubtless is an outgrowth of Zaza's success.

Unlike Zaza, Sapho has a moral and ethical value which lifts it above the unmitigated mire of the play current at the Garrick Theatre. The dramatization of the novel by Daudet and Belot had a considerable success in Paris. It was presented by Rejane during her American tour. While it is not particularly artistic nor wholly satisfying to admirers of Daudet's great book, nevertheless it is an effective drama, and the name part offers unusually good opportunities to an actress capable of fine and strong characterization.

The chief difficulty confronting the Sapho exploiters lies in obtaining suitable dramatizations of the story. There are several versions floating around, but none gives much promise of popularity.

Freaks continue to invade the theatre and speculators—who are equally ready to deal in department-store Shakespearean productions or Gallic smut—are responsible for their introduction to the footlights.

The latest instance is the forthcoming importation of a bankrupt young Englishman of title to play in a local theatre. He is to be brought here because he happens to be an earl!

The dime-museum policy of theatrical management has never had a more characteristic illustration than is furnished by the details of this arrangement.

Of course there may be many silly and snobbish persons that are willing to pay their good money to feast eyes upon a British peer. But would not as many part as eagerly with their cash to see a two-headed actress or a dramatic learned pig?

Wiliam Winter, in a recent article in which the responsibilities and obligations of theatre management are vigorously discussed, says:

"There are no reasons, whether of the box-office or of anything else, which under any circumstances can ever justify the production of an unclean play. A man at the head of a theatre is under just as great an obligation to absolute righteousness as a man at the head of a church, and the theatre will never be what it ought to be until this truth becomes a practical law in the conduct of the stage."

Mr. Winter is an untrammelled critic, and his reviews and commentaries are neither influenced nor restricted by the counting-room germ which so palpably has lodged in the understanding of several of our metropolitan dramatic writers. There is a splendid difference between his outspoken and fearless convictions and the devious and dishonest "opinions" of these men.

Mr. Winter's conception of the higher duties of a theatre manager is shared by the majority of our intelligent and respectable fellow-citizens. They also agree with him when he says:

"The stage in this country is not tamely to be delivered into the hands of sordid and mercenary traders, Oriental speculators in sensuality, unprincipled panderers to all that is mean and low in a depraved and bestial multitude. The strong forces of evil have gone very far, but there are distinct signs of an impending revolt against them, in which they will be overthrown and dispersed. The successful manager will be the man who stands for virtue, intelligence, refinement, taste and beauty."

Maurice Grau's modesty has led him to decline the public dinner in his honor that was meditated by a number of leading singers and music-lovers. The compliment is as great as if there were to be a consumption of viands and a flow of oratory.

Since he became the sole director of the Metropolitan, Grau has intensified the esteem and admiration in which he is held by artists, stockholders and everybody.

Probably no director has shown greater skill, tact and generalship than Grau, who knows the operatic ropes perfectly, and whose genius for hard and intelligent work is unsurpassed.

THE PASSING OF LILY POST.

The sad news that came early last week from San Francisco of the mental breakdown of Lily Post was soon followed by the announcement of her death, at the Agnews Insane Asylum, at that city, on April 4. To her friends, who were shocked that so dreadful and irreparable a misfortune had befallen the singer, the news of her passing came as a relief. The physicians could give no word of hope for her recovery, and those who loved her best are thankful that death brought an end to her suffering only three days after madness had seized upon her once brilliant mind. Her son and her mother were with her and cared for her during her last hours.

Miss Post was born in San Francisco about forty years ago, and made her professional debut at the Tivoli Opera House there on Aug. 16, 1879, as Josephine in Pinafore. Shortly after her first appearance she married Frank Blair, who was then a member of the Tivoli company. With him she made a tour of the West coast, playing operettas in the smaller towns, and returned to San Francisco in the Autumn of 1880. There she made the acquaintance of Emily Melville, who became her closest friend and mentor.

During the Summer of 1881 Miss Melville and Miss Post sang together in concert, and when the Emily Melville Opera company opened at the Bush Street Theatre on Sept. 1 of that year Miss Post sang one of the principal parts. The company made a tour across the country, and on Oct. 31 began an engagement at the Gaiety Theatre, Boston. During the six weeks' term there Miss Post appeared a number of times in the place of Miss Melville in Patience, Boccaccio, The Royal Middy, Mme. Favart, and The Chimes of Normandy.

Miss Post's first appearance in New York was at the old Bijou Opera House, Feb. 20, 1882, in The Royal Middy. She left the Melville company after the New York engagement and signed with Col. John A. McCaull, in whose organization she appeared for several seasons. She took part in many important productions at the Casino, originating a number of roles, and gaining great popularity with the patrons of that theatre. Miss Post then toured as prima donna of the McCaull company, and, in the same capacity, made a trip through the West with W. T. Carleton's company.

On Jan. 12, 1885, she sang the role of Natalitza in Apajune, at the Casino, and after the run of six weeks there she went on tour with the organization, presenting the same opera. With the Duff Opera company Miss Post sang in nearly all of the well-known light operas, and added to her reputation in all parts of the country.

On April 22, 1889, Miss Post, having secured a divorce from her first husband, was married in Chicago to W. H. Morton. After this she returned to New York, and made one of her greatest successes in F. C. Whitney's production of The Fencing Master.

Later she became a member of Augustin Daly's musical company, and for several seasons appeared with this organization, gaining in popularity with every new role she essayed.

In July, 1893, Mr. Morton became insane, and until his death, at a sanitarium at Pittsburg, in November, 1895, Miss Post divided her time between her afflicted husband and the theatre.

At about this time she made her debut on the vaudeville stage, appearing, in this city, at Proctor's and Keith's theatres. In 1896, however, she returned to legitimate work at the Tivoli Opera House, San Francisco. Her engagement was not a long one, as in June of the same year she went to Australia to visit her brother, a mine owner of Perth.

The firm of Williamson and Musgrove endeavored to secure Miss Post for their opera company at Sydney, but instead the singer joined the Flying Jordan's American Vaudeville company, and with that organization made her last professional appearances.

Quite recently she returned to San Francisco, where her mother resides, and lived there quietly until her final illness came.

Miss Post was a woman of splendid physique and unusual intellect. Her career was marked by sincere effort and brilliant attainments, and in her death the theatrical world loses one of the most prominent figures of the time.

THE O'CONNOR BENEFIT.

The benefit for the widow and children of P. H. O'Connor, late assistant treasurer of the Garrick Theatre, which took place at Koster and Bial's, on Sunday night, was a complete success, over $2,000 being realized. Among those who appeared were Mark Murphy, Johnson and Dean, Moung Toon and Moung Thit, Fay Templeton, Maude Raymond, Ada Lewis, Georgia Caine, Louise Gunning, the Beaumont Sisters, Hattie Waters, Marguerite Haviland, May Warner, Madge Pierce, Ella Davis, Gertrude Sayre, Camilla Smith, Carrie Behr, Andrew Mack, Peter Dailey, Samuel Bernard, Wood and Sheppard, Charles Ross, Dave Warfield, John C. Rice, Barney Fagan, George Marion, John Parr, James Thornton, George Monroe, W. H. McCarthy, Lee Harrison, Jennie Reynolds, Sally Cohen, Henrietta Bergen, the Rappo Sisters, Emma Brennan, Cheridah Simpson, and Joe Welch.

A NEW COMEDY AT THE MANHATTAN.

At the Manhattan Theatre on April 24, Managers Brady and Ziegfeld will produce The Manicure, an adaptation by Joseph R. Grismer, of a French farcical comedy, La Coulotte, by Fylvane and Artus. The principal roles will be played by Louise Thorndyke Boucicault, Estella Dale, Edith Hall, Isabelle Bowman, Rose Hubbard, James O. Barrows, William H. Pascoe, F. Newton-Lindo, J. M. Colville, Charles K. French, and R. G. Williams. Mlle. Fifi, at the close of its run at the Manhattan, will go on the road.

HENRY BAGGE MARRIED.

Henry Bagge, the well-known leading man, was married on Friday, April 7, to Leona Luke, at the Church of the Holy Apostles, this city, by Rev. Dr. Backus. The news will come as a great surprise to their many friends, who will join in the hope that they may enjoy a long and happy married life. Both are now members of The Prodigal Daughter company, which opens in Baltimore next week, and will be at the Star in this city on April 24.

JACOB LITT LEASES THE BROADWAY.

The Broadway Theatre has been leased by Jacob Litt, from Elliott Zborowski, owner of the property, for a long term of years, beginning on May 1. Negotiations for the lease have been in progress for some time, being conducted through Parsons, Ogden & Parsons, Mr. Zborowski's lawyers, and Burr and De Lacy, attorneys for Mr. Litt. It was not until last Friday, however, that matters were settled and announcement made that after May 1 Mr. Litt would be the manager of the Broadway. The lease covers the entire building, both theatre and offices. Upon taking possession, Mr. Litt will move from his present quarters in the Knickerbocker Theatre Building to offices in the Broadway.

The Broadway, since its opening, on March 3, 1888, has been one of the most popular playhouses in the city. Its construction is admirable, and its appointments, both before and behind the curtain, are of the best. Its location, at Forty-first Street and Broadway, is in the centre of the theatre and hotel district, and is conveniently reached from any part of the city. Its large stage makes it especially suitable for elaborate productions. The theatre has been the home of many successes, but has been devoted mostly to comic opera. Among the attractions that have appeared there have been Booth, Barrett, and Modjeska, Fanny Davenport, Francis Wilson, De Wolf Hopper, the Bostonians, the Russell-Fox-De Angelis company, Little Lord Fauntleroy, An Artist's Model, Mme. Sans Gêne, Agnes Huntington, Mrs. Leslie Carter, Jefferson De Angelis, and countless others.

For several years Andrew A. McCormick has been resident manager of the theatre for Mr. Zborowski, and under his able direction the house has had, on the whole, a prosperous career. The standard of the house has been of the highest, and its attractions, as a rule, have been successful. Last season Mr. McCormick organized the Broadway Theatre Opera company, to produce comic opera of highest class. The company was first heard in The Highwayman, which won an emphatic success last season, and this season produced The Three Dragoons. The theatre is at present tenanted by the Liebler company's production of The Musketeers, which will close its engagement on Saturday.

Mr. Litt, when questioned by a MIRROR man regarding his plans for the theatre, said:

The Broadway will be, as it has been, a first-class combination house. I shall in no wise lower the standard maintained in the past, and will play only attractions of the highest grade. The theatre will not be devoted to any one form of entertainment. Both dramatic and operatic companies probably will play there. It is probable that after this week the house will be closed for the Summer, as there are no further bookings. During the Summer the theatre will be thoroughly renovated and brightened, and other changes made. Most of my own productions will be made at the Broadway hereafter, but I do not care to give any details regarding them at present. I have also in view for some time in the future, probably two seasons hence, the establishment at the Broadway of a first-class stock company, to give elaborate productions of the best class of melodramas.

I have desired for a long time to secure a New York playhouse, and consider that I am very fortunate in leasing the Broadway, a house particularly adapted to my purposes. A pleasing bit of information, by the way, that has come to me to-day is the fact that the insurance rates on the Broadway are lower than on any other theatre in the city, proving beyond doubt that it is the safest of New York's playhouses.

The acquisition of the Broadway is but another addition to Mr. Litt's already extensive interests. At the present time he is one of the most successful and powerful managers in the country. He is possessed of excellent business ability and keen foresight and judgment, in addition to being personally one of the most popular men in the theatrical business. His circuit of theatres embraces, besides the Broadway, McVicker's Theatre, Chicago; the Bijou, Milwaukee; the Grand Opera House, St. Paul, and the Bijou, Mineapolis. He also controls the Metropolitan Opera House and the Lyceum Theatre, Minneapolis, managed by L. N. Scott. In addition to this Mr. Litt has had seven companies out this season, including Sporting Life, Shenandoah and Marie Wainwright. McVicker's Theatre, Chicago, since he leased it last season, has attained a phenomenal success, and the other houses in his list are also very prosperous. In the management of the Broadway, A. W. Dingwall, Mr. Litt's representative, will have active charge, as he has of Mr. Litt's other enterprises.

Elliott Zborowski, owner of the Broadway, resides abroad, and his leasing of the theatre is said to be due to a desire to withdraw from any personal interest in its affairs. The Broadway Theatre company, of which Mr. McCormick is president and Mr. Zborowski principal stockholder, will probably be dissolved very shortly. "Regarding my own plans," Mr. McCormick said to a MIRROR man, "I can tell you nothing at this time. I have several matters under consideration, but have made no decision as yet."

HOW THE TRAIN WAS STOPPED.

The Opera House at Manchester, Conn., was destroyed by fire April 4, entailing a loss of $30,000. The theatre was occupied when the flames started by members of the local fire department, who were rehearsing for a minstrel performance. In costumes and blackface they turned out to fight the fire. When the fire was at its height the whistle of an express train was heard. It was necessary to stop the train, for across the railroad track a line of hose had been laid. One of the firemen, the hero of the night, darted into a nearby house and emerged bearing a piano lamp with a red shade, by waving which as a danger signal he brought the express to a stop. This situation is respectfully referred to Lincoln J. Carter, Scott Marble, and other constructors of "sensational" melodramas. With some love interest and a few specialties thrown in, it should make a play that would "turn 'em away" at every performance.

NOTES OF NEW THEATRES.

At a meeting held in Charlotte, N. C., the other day, it was decided to rebuild the Opera House recently destroyed by fire. Plans were submitted and accepted. The house to be built will be modeled after the Grand in Atlanta, Ga., and will be three-fifths the size of that theatre.

The New Cohoes, N. Y., Opera House opened with A Dangerous Maid April 5 to a packed house. The theatre cost over $75,000, and is said to be one of the best equipped in the State.

The Opera House, Du Bois, Pa., will be sold at public sale in the near future. A new house probably will be built by a stock company, in time for opening next season.

Arthur Dockstader, advertising agent of Parsons' Theatre, Hartford, Conn., has purchased a plot of ground at Pilgrim Park, near Boston, where he contemplates erecting a Summer theatre.

GOSSIP OF THE TOWN.

Alberta Gallatin has terminated her special engagement at the Milwaukee Academy of Music, where she has appeared successfully in a series of leading roles. Miss Gallatin arrived in town yesterday, and is domiciled at her cozy apartments in upper Fifth Avenue. Miss Gallatin has been engaged to play Ophelia in Henry Miller's forthcoming production of Hamlet. The many friends of the actress, who have watched her rapid progress with interest, must needs be gratified at her selection for this role.

Mrs. Walter Jackson (Mabel Jackson) became insane at her home, in this city, last Thursday and was removed to the Manhattan Hospital.

Sydney Rosenfeld has been appointed receiver of the Sydney Rosenfeld Company, an application for the voluntary dissolution of which has been made.

The Earl of Roslyn, the impoverished noble who appeared in Trelawny of the Wells in London, will be imported, it is said, for the Lyceum production of His Excellency the Governor.

Tony Hart, Jr., has been transferred from The Man in the Moon to The Belle of New York, to play the German comedy part.

April 20 is the date now announced for the opening of the New York Theatre, formerly the Olympia Music Hall.

E. H. Sothern will present The King's Musketeer as the opening bill for his Autumn engagement at the Lyceum Theatre.

Daudet's "Sapho" will be dramatized by Henry Guy Carleton for production here next season.

John E. Henshaw and May Tenbroeck's projected new theatre on the upper West Side will be christened, it is said, the Comedy Theatre and will cost $175,000.

Chamberlin, Harrington & Company, have assumed control of the Auditorium, Peoria, Ills.

An imposing array of Mystic Shriners saw the Wild West at Madison Square Garden last evening in honor to their fellow Shriner, Buffalo Bill.

Victor Maurel was compelled to pay $350 last week to Marguerite Hall for damages done to her apartments in this city which he rented recently.

Hal Reid and Mrs. Reid will soon sail for England to act together in Human Hearts, the foreign rights to which Mr. Reid still holds. During his visit abroad Mr. Reid will revise several of Davis and Keogh's plays.

Charles Hoerlein is negotiating for a Broadway theatre wherein to produce Neutral Ground, a drama of the American Revolution by Lavinia H. Van Westerfelt Dempsey, "Queen of the Holland Dames."

James Swenton and Loretta Burgess were married at Jersey City, N. J., April 2.

Maud Worrilow and W. E. Bonney, of The Sign of the Cross, were married at Denver, Col., March 27.

J. B. Dickson, manager of the Grand Opera House, Anderson, Ind., will send on the road shortly The Imperial Pantomime and Specialty company, presenting Humpty Dumpty. The company will play week stands at Summer theatres.

Fred C. Lang will be a member of Clifford and Huth's company next season.

William Taylor and Josephine Newman, of Ward and Vokes' company, were married at Milford, Mass., April 3.

Columbus Lodge made a gala occasion of the last day of the administration of Al. G. Field as Exalted Ruler. The lodge, under his administration was more prosperous than in any year before. A class of thirty-six was initiated on March 29, Mr. Field, despite his rheumatism, going from Magnetic Springs to Columbus to officiate.

Oscar Dane, of The White Heather, was seriously injured last Wednesday in Philadelphia, by falling through a hotel skylight, sustaining a painful wound in the left arm and other cuts and bruises. Mr. Dane has begun proceedings to recover $7,500 damages.

Pittsburg had a unique event last Wednesday night when three thousand cyclists gathered at the Avenue Theatre to enjoy a "smoker" that lasted eight hours.

It is reported two English musical plays, The American Heiress and Morocco Bound, will be presented in this country next season.

Charles Bartling will play the leading role in Kidnapped at the People's Theatre next week.

Charles A. Mason, who has been starring for the past two sensons in Who Is Who, will close his season at Grand Rapids, Mich., on April 22, and will leave for his Summer home at Mt. Clemens, Mich. He will star at the new Cameron Theatre the coming Summer.

CURRENT AMUSEMENTS.

Week Ending April 15.

New York.

METROPOLIS (Third ave. and 142d St.), Uncle Tom's Cabin.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Little Egypt's Company.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Olga Nethersole in Repertoire.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Vaudeville.
COLUMBUS (125th St. nr. Lexington Ave.), Robert Fitzsimmons' Company.
THE PALACE (58th St. bet. Lex. and Third Aves.), Continuous Vaudeville—1:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.).
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St., A Reign of Error—40 to 46 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Carmen.
MURRAY HILL (Lexington Ave. and 41st St.), The Woman Hater.
BROADWAY (Broadway and 41st St.), The Musketeers—30 to 36 Times.
EMPIRE (Broadway and 40th St.), Lord and Lady Algy—64 to 71 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), In Gay Paree 22 to 28 Times.
KNICKERBOCKER (Broadway and 38th St.), Julia Marlowe in Colinette—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.), MacLean-Tyler-Hanford Combination in Romeo and Juliet.
GARRICK (35th St. East of Sixth Ave.), Mrs. Leslie Carter in Zaza—95 to 101 Times.
KOSTER & BIAL'S (145-149 West 34th St.), Vaudeville.
MANHATTAN (1285-1287 Broadway), Mlle. Fifi—79 to 86 Times.
THIRD AVENUE (Third Ave. and 31st St.), In the Trenches.
BIJOU (1239 Broadway), The Purple Lady—9 to 16 Times.
WALLACK'S (Broadway and 30th St.), The Great Ruby—70 to 77 Times.
DALY'S (Broadway and 30th St.), The Great Ruby—70 to 77 Times.
WEBER & FIELDS' (Broadway and 29th St.), Catherine, travesty—95 to 102 Times—Helter Skelter—5 to 12 Times.
SAM T. JACK'S (Broadway and 29th St.), Burlesque.
FIFTH AVENUE (Broadway and 28th St.), Charles Coghlan as Citizen Pierre—1 to 6 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Buffalo Bill's Wild West—20 to 31 Times.
MINER'S (312-314 Eighth Ave.), Flynn's Big Sensation.
MADISON SQUARE (24th St. nr. Broadway), Because She Loved Him So—94 to 101 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), James K. Hackett in Rupert of Hentzau—1 to 8 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
DUNN'S (23d St. West of Sixth Ave.), Vaudeville.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), Continuous Vaudeville—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Henry Miller in Heartsease.
IRVING PLACE (Southwest cor. 15th St.), German Tragedy, Comedy and Drama.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), By the Sad Sea Waves.—1 to 8 Times.
KEITH'S (East 14th St. nr. Broadway), Continuous Vaudeville—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), The Old Homestead—3d Week.
TONY PASTOR'S (Tammany Building, 14th St.), Continuous Vaudeville—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), Vaudeville.
STAR (Broadway and 13th St.), A Stranger in New York.
GERMANIA (147 East 8th St.), German Comedy.
LONDON (235-237 Bowery), Rice and Barton's Gaiety Company.
PEOPLE'S (199-203 Bowery), Finnegan's 400.
MINER'S (165 169 Bowery), The Royal Burlesquers.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), The Runaway Girl.
PARK (388 Fulton St.), Milton Aborn Company in The Isle of Champagne.
HYDE & BEHMAN'S (340-352 Adams St.), Vaudeville.
NOVELTY (Driggs Ave. and South 4th St.), Vaudeville.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), London Life.
UNIQUE (194-196 Grand St.).
THE AMPHION (437-441 Bedford Ave.), Jaxon Opera Company in Repertoire.
STAR (391-397 Jay St., nr. Fulton St.), Harry Morris' Little Lambs.
EMPIRE (101-107 South 6th St.), The New City Sports.
COLUMBIA (Washington, Tillary and Adams Sts.) E. H. Sothern in The King's Musketeer—48 plus 1 to 8 Times
GAYETY (Broadway and Middleton St.), The King of the Opium Ring.
LYCEUM (Montrose Ave. and Leonard St.), Lost in New York.
BIJOU (Smith and Livingston Sts.), Chauncey Olcott in A Romance of Athlone.
MONTAUK (585-587 Fulton St.), Her Atonement—2d Week.
MUSIC HALL (Fulton St. and Alabama Ave.), Miaco's City Club.

AT THE THEATRES.

Lyceum—Rupert of Hentzau.

Play in four acts by Anthony Hope. Produced April 10.

King Rudolf V. of Ruritania	James K. Hackett
Rudolf Rassendyll	
Colonel Sapt	Theodore Roberts
Count Rupert of Hentzau	Arthur Hoops
Fritz von Tarlenheim	Brigham Royce
Lieutenant von Bernenstein	Robert Elliott
Count of Luzau-Rischenheim	George Alison
Bauer	E. W. Thomas
James	Longley Taylor
Chancellor	Sydney Price
Simon	George W. Lynch
Herbert	Mace Greenleaf
Heinrich	Mervyn Dallas
Guard	Edward Donnelly
Chancellor's Aide	M. C. Wyman
Queen Flavia	Jobyna Howland
Helga von Tarlenheim	Gertrude Rivers
Mother Holf	Virginia Buchanan
Rosa Holf	Mabel Amber

Anthony Hope's dramatization of his own novel, Rupert of Hentzau, was presented last night for the first time in New York at the Lyceum Theatre. The play follows the published story closely, and all of the most interesting episodes that have became familiar through the printed pages are to be witnessed during the action of the drama. As all the world knows, "Rupert of Hentzau" is a sequel to "The Prisoner of Zenda," and in it Mr. Hope concludes the history of Rudolf Rassendyll. The last adventures of that dashing Englishman, while surprising and exciting enough to hold the attention of the most blasé reader of romance, have not quite the charm of his earlier escapades. He has became more of a stage hero and less of a real human being in these latter days, and the interest in him consequently flags. As a play Rupert of Hentzau does not compare favorably either in point of construction or dialogue with The Prisoner of Zenda.

The story of Rupert of Hentzau may be very briefly told. Rudolf Rassendyll reaches Zenda in time to rescue a copy of a letter written to him by Flavia, which has fallen into Rupert's hands. The latter, who had hoped through this compromising document to win back to himself the favor of the king, goes to the royal hunting lodge and, in a quarrel, kills his sovereign. Rudolf Rassendyll, searching for Rupert in order to regain the original missive, discovers him in the cellar of his house in Strelsau. A duel ensues in which Rupert is killed. The authorities of Strelsau endeavor to induce Rassendyll to take the place of the dead king, but before he makes his decision he is shot by an assassin in a room of the palace. The last act, which is more properly speaking an epilogue, shows Rassendyll garbed in the king's uniform lying in state in the throne room.

In telling the plot thus boldly the strong heart interest—the love between Rassendyll and Queen Flavia—does not appear, yet in the drama it is the moving power that brings about the many adventures of all the characters.

Since its first production in Philadelphia the play has been remodeled and considerably strengthened, especially in its climaxes, by Edward Rose, to whom the important work of staging was intrusted. The duel between Rassendyll and Rupert is one of the best stage fights that has been seen here in many a day, and the picture at the conclusion of the third act was exceptionally well arranged.

James K. Hackett played with equal effectiveness the weak-minded King Rudolf and the frank, courageous Rudolf Rassendyll. His changes from one character to the other were made with startling rapidity, and besides this, what might be termed mechanical work, he gave to the part sincerity and feeling that brought him in close touch with his audience.

Jobyna Howland, who as Queen Flavia appeared for the first time on a New York stage, quite realized the expectations of those who had read the advance press stories regarding her beauty. She is, beyond and far better than this, an actress of power and well balanced attainments. Her voice is pleasing, and, particularly in the more emotional lines, her use of it was admirable. She portrayed her part with a grace and earnestness that won for her a very large share of the applause.

Theodore Roberts as Colonel Sapt was all that the excellent role demanded. His dignity of bearing and impressive elocution made his characterization one of the strongest in the performance. As Count Rupert Arthur Hoops displayed his best ability. His free, graceful acting and magnetism made him almost too delightful a villain to merit death. Brigham Royce as Fritz von Tarlenheim, Robert Elliott as von Bernenstein, and E. W. Thomas as Bauer were alike to be commended for their excellent impersonations.

Mabel Amber in the part of Rosa Holf gave a very creditable performance, and Virginia Buchanan as Mother Holf was satisfactory. The minor roles were for the most part well acted.

Taken as a whole, the production was splendidly mounted and the stage-management was artistic. The costumes were handsome.

Knickerbocker—Colinette.

Comedy in four acts, adapted by Henry Guy Carleton from the French of Lenotre and Martin. Produced April 10.

Louis XVIII., of France	William Beach
Duc de Bouvray-Rivecourt	Charles Harbury
Adrien de Bouvray	William Harcourt
Monsieur d'Albarède	John Blair
General Collières	Dodson Mitchell
Chevalier de Puygiron	Thomas A. Hall
Philippe de Cintray	Frederick Murphy
Henri de Cintray	Donald McLaren
Aristide	James Cooper
Firmin	Algernon Tassin
Officer of the Guard	Becton Radford
Doorkeeper of the King's Cabinet	Byron Ongley
Colinette de Bouvray	Julia Marlowe
Comtesse de Cintray	Ida Vernon
Mlle. Victorine	Norah Lamison
Pulcherie	Katherine Wilson
Comtesse de Mesnard	Mrs. Sol Smith
Marquise d'Avray	Elizabeth French

Julia Marlowe presented last evening at the Knickerbocker Theatre before a large audience Henry Guy Carleton's adaptation of G. Lenotre and Gabriel Martin's French comedy, Colinette. The play had its first American production at Philadelphia on Feb. 17, since when, according to report, it has been somewhat strengthened and bettered.

The story concerns Colinette de Bouvray, whose husband, Adrien de Bouvray, is mixed up in a plot to overthrow Louis XVIII. of France and reinstate the Bonaparte line. It becomes prudent for Adrien to get beyond the boundaries of France, and Colinette secures passports from the king's minister, d'Albarède, upon representation that she wishes her husband out of the way in order that she may carry on a flirtation with d'Albarède. The minister, however, discovers the de Bouvrays discussing the Bonapartist conspiracy and he promptly places Adrien in durance vile. The minister tells the prison guard that if a candle light appears in the window of Colinette's room at midnight they may release the prisoner, otherwise he shall attend to the disposal of Adrien. To Colinette d'Albarède offers his unholy love as the price of Adrien's life. He gives her a candle and commands her to place it in the window to betoken her submission. Colinette indignantly blows out the light and orders d'Albarède from the house. Then she faints.

The next act finds Colinette in the presence of the king begging permission to see her husband, who is imprisoned under sentence of death. His Majesty takes a fancy to the young woman, and, while apparently seeking to terrorize her, tells how a former prisoner had escaped by changing clothes with his wife. Colinette takes the hint and adjourns to the next room, where Adrien awaits his fate, and whence, presently, he emerges clad in the dress of Colinette. He endeavors to escape, but is recaptured by the king's guards. His Majesty pretends to be exceeding wroth and summons Colinette, who appears in her husband's uniform. The king commands her to write the sentence of herself and Adrien at his dictation. The sentence turns out to be simply that pictures shall be painted of Colinette and Adrien in their exchanged attire. Colinette, in ecstatic delight, kisses the king, and this pleases him mightily, inasmuch as a courtier had observed that His Majesty would never be willingly kissed by a pretty young woman. D'Albarède is sent out of the country, Adrien is made minister to the king and thus the play ends in highly conventional peace making.

Colinette is an uneventful sort of a play, and while, beyond the aforementioned candle episode of the third act, it makes next to no pretense of strength, still some degree of this element would have seemed fitting in an effort imagined with the romantic ingredients of conspiracy, powdered wigs, and knee breeches. For the enlightenment of the audience the play has been programmed as "a comedy of French history and manners," and prejudice is set somewhat against comedies of manners, so-called, since John Drew exploited that somnolent specimen, A Marriage of Convenience. Of course, Mr. Carleton has made capital dialogue; so much he may be counted upon to do always, but there are too often very long reaches of it between happenings. The characters are drawn with considerable skill, and the sparse occurrences are handled well enough.

Julia Marlowe brought to Colinette a charm and sweetness that is all her own, and a fine conception of the modified little Madame Sans Gene that might have made much of a play far worse. She seemed, however, to play the part on a level distinctly higher than that indicated by some of her lines—she was dainty and winsome, when a pert and inelegant graduate from the lower classes should have been nearer the mark, but Colinette was decidedly more agreeable as drawn by Miss Marlowe.

John Blair, as the scoundrel d'Albarède, gave a fine performance—admirable in intelligence, bearing, and suppression. William Harcourt played acceptably as the much involved Adrien; William Beach offered a well-conceived, well-acted sketch of the weak King; Charles Harbury made an admirably anxious duke, and looked like Henry Miller in Heartsease; Dodson Mitchell excellently pictured a faithful friend of Napoleon; while James Cooper, Thomas A. Hall, Frederick Murphy, Donald McLaren, Algernon Tassin, Byron Ongley, and Becton Radford were well cast.

Ida Vernon gave an excellent portrait of Colinette's aristocratic aunt, and Norah Lamison, Mrs. Sol Smith, Katherine Wilson, and Elizabeth French were more than equal to lesser female roles.

The costumes were pretty and showy, and the two scenes by Ernest Gros were effective.

Murray Hill—The Woman Hater.

Henry V. Donnelly again appears with his stock company at the Murray Hill Theatre this week, David D. Lloyd's quaint farce, The Woman Hater, being revived. The furtive, nasal humor of the irrepressible Roland Reed is immovably asociated with this play in the average mind; and Mr. Donnelly appeared in Reed's typical role of Samuel Bundy, scoring a prodigious success in the part. For, while Mr. Donnelly looms larger and less nasal than the aforementioned Reed, he has the same truly American humor and an equally keen perception of comedy.

William Redmund as George Dobbins contrived capitally to offset the sallies of Bundy; Edwin Nicander offered another clever character sketch as Orlando Hawkins, and Emmett C. King, E. T. Stetson, Charles D. Waldron, Percy Johnson, William Hickey, and S. B. French were happily cast.

Hannah May Ingham played Mrs. Lucy Joy with the requisite dash and spirit; Rose Beaudet gave an admirable performance as Mrs. Walton, and little Sandol Milliken as Alice Lane proved once more that she is versatile as well as clever and beautiful. Next week, A Gilded Fool.

Herald Square—Romeo and Juliet.

Tragedy in six acts by William Shakespeare Revived April 10.

Romeo	R. D. MacLean
Mercutio	Charles B. Hanford
Paris	Richard Buhler
Capulet	John Milton
Benvolio	James A. Young
Tybalt	Augustus MacLean
Friar Laurence	John A. Elsler
Peter	Paul Taylor
Balthasar	M. C. Stone
Apothecary	Gerge Morton
Page to Paris	Harvey A. Cassidy
Juliet	Odette Tyler
Lady Capulet	Mary Timbermann
Nurse	Mrs. Frank A. Tannehill

The MacLean-Tyler-Hanford combination, for the second week of their Shakespearean productions, presented Romeo and Juliet at the Herald Square Theatre last night before a friendly audience of goodly numbers.

In regard to its accessories solely, the production was satisfactory. The scenery, from the studio of Mat Armbruster and Sons, was elaborate and well painted, and the costuming was far richer and in better taste than one has been led to expect in classical plays.

Unfortunately, however, the worth of a production lies not in its scenic and other embellishments, but in its playing, and of the playing in the present instance there are not many good words to be said.

To Odette Tyler must be given credit for apparent earnest effort to realize the character of Juliet, yet truth makes necessary the statement that she proved unequal to the task. Her Juliet was rather the modern society girl, prone to coquettishness and artificiality, than the ingenuous, simple heroine of Shakespeare's great play. She delivered her lines with considerable haste, and her vivacity was certainly kittenish, but absolutely wanting in artlessness. Those manners that have stood Miss Tyler in such good stead in depicting ingenue characters of modern plays are what spoil her Juliet.

The Romeo of R. D. MacLean was in every way commonplace. Mr. MacLean reads in an exaggerated style, in which the effect of the lines is lost, and his bearing is both unnatural and ungraceful.

Mr. Hanford gave a fair performance of Mercutio, though the witty speeches that fall to this character might have been spoken with more telling effect, and with less self consciousness.

John A. Elsler did the best work of the evening as Friar Laurence, rendering his lines with dignity and reverence, and acting with skill. Mrs. Frank A. Tannehill played the nurse commendably, and Mary Timbermann made a stately and otherwise acceptable Lady Capulet.

The other roles were acted in a manner up to the average of modern Shakespearean productions.

People's—Finnigan's 400.

Farce-comedy in three acts Produced April 10.

Connor Casey	Charles Murray
Danny Casey	John Fields, Jr.
Dusty Rhodes	Charles Barry
H. Avard Yale	Ed A. Kerr
Terry Tuff	Harry Snow
District Messenger	Robert Murray
Willie Getit	Harry Buckley
Kittie Finnigan	Bonita Loring
Leonora Casey	Hulda Halvers
Effie Sharp	Lonnie Deane
Cleopatra Finnigan	Alice Adams
Essie	Annetta Reed
Bessie	Editha Wiltshire
Tessie	Nettie Knowles
Jessie	Musette Gibbs
Timothy Finnigan	James W. Mack

There is a great deal of fun and absolutely no plot in Finnigan's 400, which was seen for the first time in New York last night at the People's Theatre. True to its title, the farce deals with the social adventures of a number of typical stage Irish folk, and altogether they are as merry a lot as one could wish to see.

The story begins happily in Finnigan's Flats, New York, and ends happily at the Hotel de Finnigan, Timothyville. Between these two events there is a deal of singing and dancing and enough passing complications to keep the interest well sustained.

Charles Murray as Connor Casey was as funny as of old, and his brother star, James W. Mack, was still funnier as Timothy Finnigan. Bonita Loring as Kittie Finnigan sang and acted pleasingly. Harry Buckley made a hit as Willie Getit, and the others in the cast won their full share of the applause. The play was very well costumed, and the scenery satisfactory.

Third Avenue—In the Trenches.

The performance last night at the Third Avenue Theatre began with a one-act farce, by W. P. Kitts, entitled The Hen-Pecked Husband. While not especially original, it created laughter from beginning to end, and was enthusiastically applauded by the large audience. The author himself was droll in the leading role, that of Simon Sankey, and the four other members of the cast were equally happy in their parts.

The version, by H. Percy Meldon, of Conquest and Pettit's In the Trenches was well adapted to the stock company. Mr. Meldon in the character of Paul Clayton was a satisfactory hero. J. M. Sainpolis as Alphonse Grenouille and James J. Flannagan as Jonathan Bull were suited to the parts, and H. P. Keene gave a clever portrayal of John Clayton.

Gertrude Dion Magill sustained the leading role of Countess Warounzoff admirably, and Dorothy King as her daughter Nadine gave her usual graceful performance. The other members of the company were well cast, the scenery was in good taste and the costumes were handsome.

Irving Place—Nathan der Weise.

Adolf von Sonnenthal returned to New York last Thursday to open at the Irving Place Theare in Lessing's old play, Nathan der Weise, and to achieve as on his former appearances in this city an unequivocal triumph. Undeniably one of the world's greatest actors, Sonnenthal brought life and strength to the ponderous, undramatic play. Many times, notably in the story of the ring, his art was shown in such magnificent relief that the immense audience arose in overwhelming enthusiasm. Simple, unaffected, perfectly true is the art of Sonnenthal, an art which long years of playing have failed to mark with a single offensive mannerism.

Members of the Irving Place stock company lent able support, the work of Ada Merito, Willy Faber, and Edmund Hanno being especially commendable.

Saturday evening, Sonnenthal was seen in Sardon's Alte Junggesellen.

American—Carmen.

The revival last night at the American Theatre of Bizet's ever popular Carmen served to show the Castle Square Opera company at its best and to introduce agreeably the new tenor, E. C. Hedmondt. As Don Jose Mr. Hedmondt gave a clean-cut, artistic and thoroughly enjoyable performance, both musically and dramatically. Lizzie Macnichol repeated her former success in her favorite role of Carmen, and Laura Millard as Michaela supplied, by her well-balanced characterization, the proper contrast to the intensely dramatic heroine. Harry Luckstone as Escamillo sang and acted well. The other principals were admirable in their parts, and the chorus was, as always, excellent.

Star—A Stranger in New York.

A Stranger in New York drew a good house at the Star last evening, and had a good presentation by a company headed by Anna Boyd and Harry Conor, and also including Harry Gilfoil, Clayton E. White, John Hyams, Etta Gilroy, Florence Lillian Wickes, Louise De Wolfe, and Agnes Paul.

One of the hits of the evening was scored by Gus P. Thomas, who sang the popular ditty, "Tell Me, Honey, Do."

Metropolis—Uncle Tom's Cabin.

The never failing popularity of Uncle Tom's Cabin was shown last night by the large attendance at the Metropolis, where the tribulations of Uncle Tom, the pathetic death of little Eva, and the uncouth antics of Topsy drew alternate tears and laughter. The scenery and effects are appropriate, the company a large one, and the employment of trained dogs adds to the interest.

Columbus—Robert Fitzsimmons.

Robert Fitzsimmons and his vaudeville company entertained a large audience at the Columbus last night. Fitzsimmons' own exhibition was of course the event of the evening, and he was enthusiastically cheered. The other numbers on the programme were cleverly rendered and warmly applauded. Next week, The Two Orphans.

At Other Playhouses.

Academy.—Denman Thompson and The Old Homestead continue to please the present generation of playgoers as they did the past.

Bijou.—The Purple Lady was one week old last night.

Casino.—In Gay Paree goes gaily on.

Broadway.—James O'Neill in The Musketeers will be the bill only this week.

Manhattan.—Mlle. Fifi is nearing the close of her New York career.

Wallack's.—The Cuckoo began its second week last night.

Daly's.—The Great Ruby continues to draw large audiences—and to please them.

Empire.—Lord and Lady Algy is still at this theatre.

Garrick.—The fourteenth week of Zaza began last evening.

Madison Square.—Because She Loved Him So is the bill.

Victoria.—A Reign of Error continues.

Fourteenth Street.—By the Sad Sea Waves is the attraction here, after having won unusual favor on Broadway.

Grand.—Henry Miller and his company came back to town last night and drew a large audience to the Grand Opera House to see J. I. C. Clarke's pretty play, Heartsease, which was shown for the first time on the West Side. There was cordial applause for Mr. Miller and the company, quite fancifully advertised as "the original cast."

CAREFUL ARRANGEMENTS.

The arrangements made by Broadhurst Brothers through Low's Exchange, for the transportation of Why Smith Left Home company, are probably the most complete ever prepared for a theatrical organization. The baggage of the members will be checked through from residence to residence, a matter of 3,000 miles. The twenty-four persons who comprise the party will find at the pier at Liverpool two saloon carriages for their exclusive use on the special train to London, and at the station in London they will be met by two vans of the American type, one to take their theatre trunks direct to the Strand, and one to distribute their personal baggage to their private addresses. The company will sail next Saturday on the *Etruria*, and will open in London on May 1.

SMALLPOX CAUSES CANCELLATION.

The Joshua Simpkins company canceled its engagement at Newport News, Va., last week because of the prevalence of smallpox in that city. A week ahead of the date booked Manager C. R. Reno notified the local manager that under the circumstances he would be obliged to cancel, but the latter, on the ground of a breach of contract, attached the box-office receipts of the company at Richmond. The town of Newport News was immediately afterward quarantined. Manager Reno says he will contest the case.

ENGAGEMENTS.

Annie Alliston, for A Daughter of Cuba.

Arthur Magill, Joe Carney, and Lionel E. Lawrence, for The Belle of New York.

William Beach, Charles Harbury, and Ida Vernon, with Julia Marlowe.

Charles W. Guthrie, to support Irene Taylor next season, under management of A. V. Forman.

Al. Dolson, to go in advance of John Kernell next season.

P. H. O'Brien, with Washburn's Minstrels.

Ora Mullally, to play Kate with Frances Florida as Duplikate in McSorley's Twins.

W. A. Brummell, for the juvenile role in The Pride of Kildare.

Agnes Rose Lane, by Wilton Lackaye, for the leading female role in Charles O'Malley.

William Sellery, for The Man in the Moon.

Mrs. Samuel Charles, for Andrew Mack's company.

James O. Barrows, for The Manicure.

Menifee Johnstone, for Wilton Lackaye's company.

Robert McWade, Jr., with Creston Clarke.

Charles Harbury, for his original part, Dr. McClure, in the coming production of Beside the Bonnie Brier Bush.

Bessie Bonehill, Ella Chapman, Jessie Villars, Amelia Glover, Frank Blair, Alexander Clark, Gilbert Sarony, James Marlowe, and James Horan for Mother Goose.

Selma Herman, re-engaged for her original role in Report for Duty next season.

William Sellery, for The Man in the Moon. Mr. Sellery for two seasons was prominent in In Gay New York.

J. J. Spies has placed the following: Sadie Handy, with Chattanooga (Eastern); Thomas Quinn and Josie Sisson, with A Grip of Steel; W. S. St. Clair and Margaret Hatch, with A Guilty Mother.

George Holland, for The Turtle (Western).

Sara Perry, for Because She Loved Him So.

Arthur Byron, to continue next season with John Drew.

Estella Dale, with W. A. Brady for La Coulotte.

Neil Florence, for the Jew in The Prodigal Daughter, opening in Baltimore.

For Mother Goose: Alexander Clarke, Willard Simms, Olive Redpath, and Marie Celeste.

Hugh Ettinger, George Wright, John Davis, Leo Kendal, T. Scribner, George Rathburn, John Barrett, Elmer Leo, Frank Smith, Fannie Argyle, Lola Davis, and La Petite Pearl Hopp, to support Ben S. Mears and Eda Marley in Richard III., and The Shattered Idol. The company is touring in Wisconsin under the direction of Joseph Hopp.

Fanny Argyle, to support John D'Ormond and Agnes Fuller in repertoire next season.

THE STOCK COMPANIES.

Nettie Bourne is one of the most attractive leading women on the stage. She combines these gifts with rare talent, and she is established in an enviable position as an actress. With Frohman companies she was a leading feature for several seasons, and she has also assumed prominent roles in support of E. H. Sothern, Kate Claxton, J. K. Emmet, and others. During recent seasons Miss Bourne, through her artistic performances, has achieved success on a starring tour in well-known plays. This year she is playing the leading business at Hopkins' St. Charles Theatre, New Orleans, where her charming personality has won that playhouse's clientele. She has scored triumphs as Mrs. Bulford in The Great Diamond Robbery, Sue in Blue Jeans, Maria Paola in Mr. Barnes of New York, Camille, and Hazel Kirke. She has done excellent work in other roles.

The Girard Avenue Theatre Stock company, Philadelphia, presented The Sporting Duchess last week with the full strength of the company, many special features and no end of supernumeraries and horses. W. A. Whitecar, George Barbier, and Edward Middleton, in prominent roles, did excellent work. Edwin J. Emery, as Rupert Leigh, gave a finished performance. Frank Roberts was a good Colonel Donnelly, and George Edeson as the trainer, and Wilson Hummell as the jockey, left nothing to be desired. Lansing Rowan's work as Lady Desborough is worthy of special praise, while Emma Maddern, in the title-role, gave a delightful impersonation. Valerie Bergere, as Mrs. Darville, won a triumph. Daisy Lovering and Alice Pennoyer also did efficient work. This week The Three Guardsmen.

On account of the illness of George R. Edeson, Gilbert Ely, of the Girard Avenue Theatre Stock company, was called upon at three o'clock last Friday afternoon to play the part of Joe Aylmer in The Sporting Duchess. Managers Durban and Sheeler and every member of the company complimented him heartily on his performance.

Valerie Bergere, as Vivian Darville in The Sporting Duchess with the Girard Avenue Theatre Stock company last week, added another to her list of successes. Her gowns were considered the handsomest worn in the play. Miss Bergere plays Anne of Austria in The Three Guardsmen this week.

John J. Farrell closed with the Standard Theatre Stock company this week, to accept an engagement in New Orleans.

B. W. Wilson, of Knobs o' Tennessee company, has joined the Forepaugh Theatre Stock company.

The Moffert Stock company, Louisville, have eclipsed their former efforts in their really magnificent production of Madame Sans Gene last week. The scenery and costumes were a special feature. The company was augmented largely, and the play was presented in a really high-class manner. As Madame Sans Gene Esther Lyon surprised her most ardent admirers by the capable manner with which she handled the part. She scored a complete triumph and dressed the part magnificently and looked a picture. Adolphe Lestina made a splendid Napoleon. His make-up was really wonderful, and he played the part excellently, never overdoing it at any time. Oscar Eagle played Lefebvre with a true military spirit. C. F. Gibney was excellent as Fouché. Alexander Gaden was at his best as Count de Neipperg. Charles McIlheney, Thomas M. Reynolds, William Warren, and W. N. Webb were seen to excellent advantage. Anna MacGregor and Ann Fairchild looked and acted well the parts of Napoleon's royal sisters, and Sarah Cameron, Verne Castro, and Kate Beebe were all that could be desired. The entire cast showed the results of careful training by Stage Director Oscar Eagle. There was an observance of little details not usual in stock company productions, and a snap about the performance that would suggest a month's rehearsing. This week the company is seen in A Parisian Romance.

The following comprise the Victoria Stock company at the Grand Opera House, Ottawa, Canada: Joseph J. De Grosse, manager; Arthur Bell, treasurer; Edric Taylor, business representative; Neil Twomey, Joseph Damery, John W. Rose, William Gerald, William Felix, Joseph Bernard, Ida May Park, Lillian Clayes, Olive Tremaine, and Alice Andrews. The company will open April 17 for an indefinite period.

The Weston Stock company played for its third week at the Harmanus Lyceum, Albany, A Scrap of Paper, which was most enthusiastically received. Every situation in the comedy was liberally applauded. The scenery, costumes, and appointments left nothing to be desired. Kendal Weston and Lisle Leigh carried off the principal honors, but there were good seconds in Guy Bates Post, Miss Ring, and Cecil Magnus. In consequence of previous bookings at the Lyceum the Weston company is playing this week at Schenectady.

The new stock company at the Marlowe Theatre, Englewood, Chicago, opened its season on Saturday. The company is under the direction of A. Milo Bennett, and includes Ethel Browning, Elsie Esmond, Mrs. Charles Erin Verner, Arline Holborn, William Riley Hatch, Revel Germaine, John L. Wooderson, F. A. Yelvington, Hugh Gibson, J. P. Tucker, Ashley Miller, Walter Pennington, Franklin Salisbury, Frank Carney, treasurer, and E. L. Donegan, scenic artist. Mr. Bennett announces in his prospectus that it is his intention to present modern successes in a thoroughly adequate manner.

Edward O'Connor has been engaged as comedian at the Alhambra Theatre, San Francisco. Mr. O'Connor opened March 20 with Agnes Herndon in La Belle Marie, and made such a distinct hit that his contract was immediately extended from twelve to twenty-four weeks. The house is under the excellent management of E. J. Holden, whose ability is shown in the wonderful business done since the opening. The following compose the company: Agnes Herndon, Laura Alberta, Florence Rossland, Grace Pierce, W. T. Doyle, Albert Andruss, Joseph L. Tracy, De Witt Clinton, Edward O'Connor, and Little Rose Bennett.

Pretty Easter souvenirs were issued by the Dearborn Theatre Stock company last week.

James B. Mackie was specially engaged last week to play the Station Agent in A Hole in the Ground with the Hopkins' Stock company, Chicago. He will play Rats in A Tin Soldier later on. Louise Sanford has been engaged for the remainder of the season as soubrette of this company.

Edward Emery, of the Giffen Stock company at the Grand Opera House, St. Louis, slipped on some ice and fell at the stage entrance last week, breaking his left arm and thumb. Notwithstanding his injuries, Mr. Emery continued in his part, the heavy role in An Enemy to the King.

Burton E. Emmett, who has been doing the advance work for William Gillette in Secret Service ever since the original New York run of that play, left town Friday for Milwaukee to assume charge of the front of the house and do the press work for the Thanhouser-Hatch company for the Summer season.

Rose Stahl made an emphatic hit as Mrs. Eastlake Chapel in The Crust of Society with the Shubert Stock company at the Baker Theatre, Rochester, last week.

The stock company that left this city recently for St. John's, N. F., comprises Charles Hager, Frank Devernon, Lew McCord, Joseph Fitzpatrick, J. W. Macready, James Lucas, Homer Day, Emma Hayner, Mathilda Wheffing, Louise Perrine, and Bertha St. Clair.

Walter D. Greene and Hal E. Davis completed a year's continuous engagement with the Woodward Stock company, Kansas City, on April 3. In that time they have been idle but nine days, the time intervening between the company's engagements in Minneapolis and Kansas City. Both have become very popular in Kansas City. Anna Bates has been engaged for the Woodward stock for two weeks. Gertrude Berkely is the character woman of the company.

In a recent issue of the Newark, N. J., *Evening News* there was published an interesting chat with Amy Stone, of the Columbia Theatre Stock company, of that city.

W. A. Whitecar has been engaged to play Jefferson Stockton in the coming production of Aristocracy at the Lyceum Theatre, Baltimore. Charles B. Welles has been signed for the Summer season at this theatre.

Mary Davenport made a pronounced hit last week in the part of the mother-in-law in the Thanhouser-Hatch Stock company's production of The Nominee at the Academy of Music, Milwaukee.

John W. Rose has signed as comedian for the Victoria Stock company, Ottawa, Canada.

At the Théâtre Français, Montreal, week of April 3, The World was produced and crowded the house at all performances. The principals in the cast were Benjamin Hornung, Thomas J. McGrane, Walton Townsend, Harry Rich, Moses Jewell, Charlotte Deane, Esther Moore, and Nellie Callahan. Mr. Rich made an especial hit. A Legal Wreck is being played this week.

Alma Alken has resigned from the Théâtre Français Stock company.

J. Moy Bennett has signed to play juveniles with the Woodward Stock company, for the Spring and Summer seasons.

Members of stock companies have excellent opportunities to work up a personal following in the cities where they play. The only disadvantage is that the effect of their work is only local, and there is a tendency to isolation. The profession at large loses sight of such actors. Professional cards in THE MIRROR are particularly valuable to stock actors in overcoming this tendency. For information as to rates, etc., address Room 1, MIRROR.

ALICE IN WONDERLAND STAGED.

A dramatization of "Alice in Wonderland," by W. de Wagstaffe, taken from the popular story by Lewis Carroll, was presented yesterday afternoon at Carnegie Lyceum. It is a remarkably clever bit of work, considering the difficulties in presenting in an adequate way such a fantastic and highly imaginative tale as Mr. Carroll unfolds in the strange adventures of Alice in the animal kingdom. That the delightful nonsense is relished quite as keenly by the older folk as by juveniles was evidenced by the large percentage of adults in the audience. The story is told in four acts and thirteen scenes, and the costumes include the complete reproduction of Sir John Tenniel's famous designs.

Little Ruby Johnson, the clever child actress, gave a charming and genuinely natural portrayal of Alice, speaking her lines with perfect distinctness and withal entering with such absolute childish abandon into the spirit of the play that she seemed the veritable Alice of the book.

Clifford Leigh as the White Rabbit, Clement Martin as the Dodo, and Frank Lynden as the Dormouse, were a most amusing trio of animals, and W. J. Sully as the Frog Footman hopped gracefully about the stage croaking his lines, while Astrid Rangsted as the Queen, and Jessie Lansing as the Duchess, were quite terrible enough to frighten poor Alice half out of her wits. The audience at the opening matinee was small, but the performance will be repeated every afternoon during the week, and doubtless hundreds of New York children will thus obtain a closer acquaintance with Alice, the Cheshire Cat, the March Hare and all the others who figure in this marvellous tale.

CASTLE SQUARE OPERA IN CHICAGO.

James Forbes returned to town on Saturday from Chicago, where he has been engaged in making ready for the season, at the Studebacker, of the Castle Square Opera company. The first performance was given last Monday night, Faust being the bill, and the welcome received by the organization from Chicago theatregoers was extremely gratifying. Mr. Forbes says that the majority of the people in the first night audience at once became subscribers for the season, and the indications are that the company's New York success will be duplicated in the Western city.

MISS LINTHICUM NOT MARRIED.

Lotta Linthicum writes: "Will you please correct the statement that I was married recently to J. W. Bankson? It is not true, and I am sure you will agree that it is most annoying to have matrimony thrust upon one in this manner."

☞ *I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roorback, 132 Nassau St., N. Y.*

PROFESSIONAL DOINGS.

Alice Holbrook is pictured above as Hattie in A Stranger in New York, a role which fatigue compelled her to relinquish recently. Miss Holbrook, whether as a sparkling comedienne or as a most promising light opera prima donna, has been more than successful. Although a young woman, her professional career has been varied and interesting. Born in Cape Town, South Africa, she is a sister of Mrs. Barney Barnato, widow of the late multi-millionaire "Kaffir King." Miss Holbrook was educated in London, but returned to South Africa to make her debut in comic opera at Johannesburg. Then she went to Australia and New Zealand, playing in Shakespearean repertoire with Walter Bentley. Five years ago she appeared in London with Arthur Roberts as Lady Dorcas in Claude Duval at the Prince of Wales' Theatre, enjoying a long and brilliant engagement in this burlesque. In 1895 Miss Holbrook made her American debut at Abbey's Theatre, this city, as Juanita in The Chieftain, with Francis Wilson. The next season she originated the role of Madame Girardin in Lost, Strayed or Stolen, and a year ago sang the prima donna part in The Koreans, at the Herald Square Theatre, when her personal success was as pronounced as the opera's failure was emphatic. Last Summer Miss Holbrook appeared as prima donna in the Brinkley Opera company, singing with brilliant success such roles as Falka, the Grand Duchess, Zerlina, Marguerite, and Santuzza. Endowed with beauty, a genuinely dramatic temperament and a fine soprano voice, the professional prospects of this young artist are uncommonly bright.

Mr. and Mrs. Wilfred Lucas (Louise Perine) have left for St. Johns, Newfoundland, to join the Dixon Stock company for a short season.

Dorothy Lewis, in Alone in Greater New York, closed a successful season of thirty-two weeks on March 18, at the Bijou Theatre, Chicago. She will try a new comedy in April and, possibly, a new melodrama. Next season she will be seen in the East.

Before sailing for Europe next Summer Alberta Gallatin will appear as Rosalind in several outdoor performances of As You Like It.

A Little Ray of Sunshine will be the opening bill at Wallack's Theatre next season. W. S. Penley's London production of this play has been most successful.

Manager Edwin P. Hilton will arrive in town in a few weeks to arrange for next season's Eastern tour of The Gay Matinee Girl, which is now being rewritten. Mr. Hilton promises a new company of unusual strength for next season.

Arthur Forrest, lately leading man with Richard Mansfield, will join Kate Clayton's company on April 17, opening at the Columbus Theatre as Pierre in The Two Orphans. Mr. Forrest will play also the lead in a dramatization of "The Light that Failed," which will precede the Two Orphans.

C. Harry Kittredge will play Theodore, the juvenile lead, in In Gay Paree at the Casino after Wednesday evening. Mr. Kittredge has had the part of Simon heretofore.

Mr. and Mrs. Edwin A. Davis, Ida and Maude O'Brien, and Pearl Berry have retired from the Peters Comedy company. Mr. Davis will organize for the Knoxville, Tenn., Street Railway Company a Summer stock company, to open May 1 for twenty weeks.

Gilmore and Leonard will produce their new musical comedy, Two Jolly Rovers, next season, under direction of Thomas R. Perry. Time is all filled to June, 1900. They will carry their own baggage car for scenery and properties.

After a continuous tour of three years, the Merrie Bell Opera company will rest a few weeks in Chicago to rehearse new operas and to reorganize, resuming its tour in May.

Ernest Lamson has been re-engaged to play his original part in The Little Dunkardess. The play, now called Too Much Money, will open in Milwaukee, April 23.

Effie Shannon, May Irwin, and Della Fox are billed this week at three different Bowery concert halls. The possibilities of "pick-up" paper are beyond compare.

Coyne Fletcher has sold to Olga Nethersole her new play of Grecian life.

Frank Harvey's latest play, A Daughter of the Million, will probably be seen in New York this season.

The Victorian Cross, with new scenery and costumes, will be seen at the Columbus Theatre in May.

Laura Millard, of the Castle Square Opera company, last week received an Easter souvenir in the form of a superb bouquet of violets, sent to this country by the Right Hon. the Earl of Craven, who is well known in America through his marriage to the daughter of Mrs. Bradley Martin. The violets were from the Earl's estate in the north of England. Miss Millard, upon whom, since the establishment of the Chicago Castle Square company, has devolved most of the work at the American Theatre, has received offers from nearly all of the prospective Summer opera companies, including St. Louis, Cincinnati, Memphis, Louisville and Denver. She may shortly be transferred temporarily to Chicago, opening at the Studebaker in The Black Hussar.

Mrs. Adeline Stanhope Wheatcroft has concluded arrangements with Rosa Rand, securing her services as an instructor in the Stanhope Wheatcroft School for next season. Miss Rand's work this year has been so thorough and comprehensive that Mrs. Wheatcroft is more than pleased to be able to add her name to the list of instructors for next season.

Mary Timbermann's performance as Emilia in Othello at the Herald Square last week was one of the features of the production.

Oscar Hammerstein was knocked down by a reckless cyclist in a Harlem street last Wednesday, suffering a few bruises and a bedraggled overcoat, for the street was muddy.

Abbott Davidson, at the close of his present successful season with Joe Ott, will offer his specialty in vaudeville during the Summer, and will star next season in Nothing but Money.

A prominent actor is credited by *Printers' Ink*, one of the best authorities on advertising, with the following words: "I am one of the many who believe that conspicuous bill posting and persistent appearance in print have more to do in securing an actor's triumphs than his most conscientious and capable efforts in dramatic art."

Edwin Brewster will remain with London Life for the rest of the season, and will not join Wilton Lackaye, as has been announced.

J. C. Nugent has placed his play, An Indiana Romance, with Robert Downing; and his comedy, The Hunchback's Love, with James R. Waite. George H. Summers will play the comedy lead in the latter. Mr. Nugent is writing a new society comedy.

Emily Lascelles, upon the close of her engagement with A Stranger in New York, will begin a Spring tour under management of H. Brook Hooper.

Dorothy Morton will have the leading female role in An Arabian Girl, to be produced at the Herald Square Theatre April 24.

The members of James K. Hackett's company last Saturday presented their business manager, John J. Donnelly, with a handsome loving cup as a token of the high esteem in which he is held by the company. Theodore Roberts made the presentation speech. Mr. Donnelly has left Mr. Hackett's company to occupy a similar position with the Lyceum Theatre company.

E. H. Sothern and Rowland Buckstone will sail for Europe on June 1, and Marie Wainwright on June 3.

Emma Italia has returned to town, having closed with The Sunshine of Paradise Alley.

Edgar T. Wilson threatened last week to sue George W. Lederer if the latter attempted to produce The Man in the Moon, Wilson claiming to have copyrighted a play of that title in 1890.

Haddon Chambers' new play, The Tyranny of Tears, was produced with success by Charles Wyndham, at the London Criterion last Thursday.

De Wolf Hopper may appear as Ravennes, it is said, in a Summer revival of Erminie at the Casino.

Blanche Walsh and Melbourne MacDowell are in Texas. Their performances of La Tosca and Fedora in Galveston were commended enthusiastically by the local critics.

Frank Carlos Griffith will resume his duties as editor and curator of the art building at Poland Spring this Summer. Next Autumn he will go to Paris for a long stay, which will extend to the opening of the Exposition.

C. R. Gardiner writes: "The Van Dyke-Eaton company have sent royalty for Fate, and claim in answer to my warning in your far-reaching paper, that they have been paying a royalty to the wrong person; that they are honorable in their business dealings, and that they ought not to be classed as pirates."

A. Toxen Worm, for five consecutive seasons business manager for James O'Neill, left the city last Saturday to go with Wilton Lackaye on his Spring tour in Charles O'Malley. Kirke La Shelle and Fred R. Hamlin, of Chicago, are interested in Mr. Lackaye's affairs.

George Henry Trader has returned from Washington where he has been playing Zou-Zou in T. Daniel Frawley's production of Trilby.

Herbert Cawthorn, who joined the Casino forces last week to play the principal comedy role, and Susie Forrester, in her coon songs, have scored two of the biggest hits in In Gay Paree.

Maude Fauvette, of the Fauvette Twin Sisters, is seriously ill with pneumonia, contracted while playing with The Girl from Ireland company.

A daughter was born on Sunday to Mr. and Mrs. Edwin Elroy, at their home in Elizabeth, N. J. Mother and child are doing well.

T. Daniel Frawley and Messrs. Luckett and Dwyer, of the Columbus Theatre, Washington, have aroused a great deal of interest among theatregoers by offering a free trip to London and Paris this Summer to one of their patrons. This lucky individual will be the person who produces on June 1 the largest number of used reserved seat coupons for the months of April and May.

FRAWLEY TO VISIT MILWAUKEE.

T. Daniel Frawley has arranged with Sherman Brown for a season of the Frawley company at the Davidson Theatre, Milwaukee, to begin about June 1, or at the termination of the engagement at the Columbia Theatre, Washington. The Milwaukee engagement will last for eight weeks, and the Washington programmes will be duplicated. Frank Murray, who has recovered from his recent severe accident, has become the manager of the company, which now includes John E. Kellerd, Burr McIntosh, Harry Corson Clarke, Alfred Hickman, Myron Calice, George Gaston, George Trader, Harry Gwynette, Selene Johnson, Mary Van Buren, Mrs. F. M. Bates, Georgia Welles, Ada Levick, Adora Andrews, Marie Barringer, and Alice Pixley.

"Truth cannot be hid. A man's son may," says Gobbo. The truth about a performance may prevail in the long run, but the man's son that gave the performance may meanwhile have been hopelessly hidden. If what you can do is not known in the profession you lose the full effect of your work. MIRROR cards give all necessary publicity. Address Room 1, MIRROR, for rates.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Edward Harrigan, supported by his own company, heads the bill, presenting his latest sketch, Larry Logan. The others are Joe Welch, Hebrew comedian; Samuel Siegel, mandolinist; Haines and Pettingill, comedians; P. C. Shortis, banjoist; George Austin, wire comedian; Fields and Willey, German comedians; Mortimer and Darrell, comedy duo; Ella Wesner, comedienne; Belle Hathaway's dogs and monkeys; Burto, juggler; Prince Muro, equilibrist, and Moncrief and Meredith, comedy duo. Tony Pastor sings every evening.

Koster and Bial's.

The Griffiths Brothers, of England, who made a big hit on their last visit here with their Blondin donkey act, and the Conn-Fredericks troupe of demon acrobats are newcomers this week. The others are the sisters Rappo, Russian dancers; Henri French, bicyclist-juggler; Kelly and Ashby, grotesques; Moung Toon and Moung Chit, Burmese jugglers; the Montrose Troupe, acrobats; the Beaumont Sisters, comediennes; the Rixfords, head balancers; Cheridah Simpson, in her new specialty, and Johnson and Dean, colored comedy duo.

Palace.

Neil Burgess in The Widow Bedott and Patrice in her new playlet, Edna's Ghost, are the stars of the bill which includes Solaret, "Queen of Light;" Smith and Campbell, comedians; Dolan and Lenharr, comedy duo; Matthews and Harris, in a new sketch; Frank Cushman, monologist; Coakley and Huested, comedy duo; Esmeralda, wire performer; the De Moras, head balancers; "Mascot," marvelous horse, and the Columbian Four, musical experts.

Keith's Union Square.

Papinta, the myriad mirror dancer, makes her reappearance after an absence of several months and heads a bill which includes the Six Sennetts, acrobatic eccentrics; John C. Fox and Katie Allen, in The Flat Next Door; Charles T. Aldrich, comedy juggler; John Kernell, comedian; Fields and Ward, rapid-fire talkers; the biograph; Powers and Theobald, comedy duo; Eva Mudge, singing comedienne; Forbes and Quinn, dancers; the Leslies, Kennedy and Quatrelle, and a troupe of Chinese acrobats.

Proctor's.

Marie Wainwright, in Josephine *vs.* Napoleon, heads a bill which includes Wood and Sheppard, musical comedians; Violet Dene, in her Danse D'Amour; Jess Dandy, Hebrew impersonator; Raymon Moore, tenor; Duffy, Sawtelle and Duffy, comedy trio; Bertha Welby and company, in a new playlet, called Little Brick; Mr. and Mrs. F. K. Tobin, musical experts; Florence Moore, soprano; Tom and Lottie Waters, Irish comedy duo; Miriam Ainsworth, protean star; Ford and Davern, burnt cork farceurs; John R. Harty, juggling waiter, and Professor T. J. Mapes, illustrated travels.

Harlem Music Hall.

Hurtig and Seamon's Bowery Burlesquers are playing their second return engagement here. All the old favorites are in the company.

Weber and Fields' Music Hall.

Helter-Skelter, the new travesty, and the burlesque on Catherine continue the features of the bill, with Weber and Fields, Ross and Fenton, John T. Kelly, David Warfield, Peter F. Dailey, Fay Templeton, and others in the cast. Douglas and Ford, and the three Livingstons, acrobats, are in the olio.

THE BURLESQUE HOUSES.

Sam T. Jack's.—The burlesque, first part and living pictures continue. In the olio are O'Rourke and Burnett, Moore Sisters, Hanson and Drew, the Harmons, Grace Vaughn, and Sie Hassan Ben Ali's Arabs.

Miner's Bowery.—Clark Brothers' Royal Burlesquers return with their olio and afterpiece, presenting Howard and Emerson, Tenley and Simonds, Mignani Family, Carrie Mack, Cosmopolitan Trio, and Sisters Bernard. Flynn's Big Sensation company follow.

London.—Rice and Barton's Big Gaiety company offer again their frisky farce, Maud of the Tenderloin, and the burlesque and olio showing Charles Barton, George W. Rice, Idylia Vyner, Barton and Eckhoff, Touhey and Mack, Swan and Bambard, Frankie Haines, Miles and Raymond, Princeton Sisters, Elsieta and Hattie Mills. Weber's Parisian Widows next week.

Miner's Eighth Avenue.—Matt J. Flynn's Big Sensation company provide the week's entertainment on the West Side.

Olympic.—A vaudeville bill, headed by Little Egypt, is the week's announcement.

Dewey.—Instead of the usual burlesque company the management offers a house bill which includes Mr. and Mrs. Sidney Drew, O'Brien and Havel, Imogene Comer, Bogert and O'Brien, Emmonds, Emerson, and Emmonds, Valmore, three Rio Brothers, and Joe and Nellie Doner. An Affair of Honor, as presented at Koster and Bial's, is a special feature.

LAST WEEK'S BILLS.

Tony Pastor's.—The parodies and comic songs of Tony Pastor were loudly applauded as usual, and the veteran performer-manager was given a hearty reception at every performance. Dixon, Bowers and Dixon were very amusing as the three rubes, and scored a big hit in their acrobatic work. Gardner and Gilmore made one of the big hits of the bill, with their brisk and breezy singing sketch, A Lovers' Quarrel. Their act is full of ginger, and they keep things going from start to finish with a vim that is decidedly refreshing. Their medley is one of the best things of its kind in vaudeville. Billy Van, the quaint monologist, was seen for the first time in several months and "made good," as usual, with a collection of disjointed remarks which kept the house in great humor. Jones, Grant and Jones kept up their reputation for fun-making, and filled a very entertaining half hour. Jones' new song, "I'm Livin' Easy," was received with marked favor. John and Bertha Gleeson, neat as wax in their attire, and perfect in their terpsichorean work, scored as usual. The Morellos, with their trained dogs, were seen in their familiar turn, with a few improvements, and were the recipients of a good deal of applause. Mrs. Morello's pretty figure is still a striking feature of the act. Antoinette Cyr and Eddie Hill, the youthful duettists, sang "Sunny Tennessee" and a coon medley which caused them to be encored with great vigor by their pleased auditors. The Madison Brothers did a smart boxing act. They are little fellows, but know their business pretty thoroughly. The dancing and cake walking of Flatow and Dunn were excellent. Frye and Allen, Les Vougeres, Silbor and Emerson, and Stella Rhinehart were also in the bill.

Keith's Union Square.—The Four Cohans filled a second triumphant week, and scored a big hit in Money to Burn, George M. Cohan's farce, which he has improved by the addition of many new lines and bits of business. George's odd dance steps, Josephine's graceful evolutions, and the comedy work of the elder Cohans kept the audiences in a highly elated condition for over half an hour. Isabelle Urquhart, assisted by John T. Burke, presented Even Stephen, which is one of the best vehicles Miss Urquhart has had since she became a vaudeville star. The laughter was almost continuous during the skit, and both players scored decided hits. Musical Dale, who returned from Europe recently, was warmly encored, especially for his work with the bells, which he plays most artistically. Jessie Couthoui was warmly welcomed upon her reappearance after a long absence in the West. She presented an entirely new act, called Little Scenes in Life, which is by far the best thing she has so far done. It is a sort of monologue, introducing several imitations, strung together by some very bright lines, the whole making a specialty which scored a solid hit for this gifted entertainer. Her imitation of an Irish servant girl giving a description of Uncle Tom's Cabin was delightful. It is a carefully studied character bit, and gave Miss Couthoui unlimited opportunity to win laughs. Her conversation through the speaking tube and her pantomime showing the progress of a flirtation were also excellent, and her encore, in which she moved her hearers to tears as easily and naturally as she had stirred their risibilities a few moments before, was charmingly done. Harry Gilfoil made his vaudeville reappearance in the character specialty in which he made so great a hit in A Stranger in New York. While he is to be commended for making a change in his act, it must be noted that his old specialty would probably have made a bigger hit with the patrons of vaudeville, as there was more snap and go in it than in this one. His imitations are extremely good, and he was liberally applauded. Francois Nivens exhibited a troupe of splendidly educated monkeys that did many funny tricks which amused the children highly. Harry Allister, the Australian facial artist, scored a hit in his specialty, which is very neat. Griffin and Griffith, comedy duo; the Lenton Brothers, acrobats; Hanley and Jarvis, comedians; the Troubadour Four, Eddie O'Dell, Mlle. Valesca, and Zimmer, were also in the bill. The biograph and the stereopticon had some new and effective views. The music by Professors Katzenstein and McDonald was excellent, as usual.

Koster and Bial's.—The excellent bills which Manager Alfred E. Aarons has provided here of late have drawn crowded houses and the audiences have felt that they have received their money's worth of amusement in watching the specialties of the European and American Vaudevillians. It is pleasant to record the emphatic success achieved by Cheridah Simpson, who not only has a fine voice, a pretty face and figure, but a keen sense of humor. Her piano imitations scored a decided hit and she was applauded warmly. Arras and Alice were newcomers and introduced their pleasing acrobatic specialty. The Sisters Rappo danced in their inimitable Russian fashion. Kelly and Ashby and their bouncy billiard table kept the audience in fine humor. The Montrose Troupe did many smart acrobatic tricks. The Beaumont Sisters sang "Hello, My Baby" and other songs with much success. Henri French made the people sit up straight with his marvelous bicycle tricks and feats of juggling. Moung Toon and Moung Thit, the Burmese jugglers; Clarenze's Quintette, the Rixfords, and Johnson and Dean contributed diverting acts. The orchestra, under Paul Henneberg, played several catchy selections.

Palace.—Marie Wainwright made her vaudeville debut and scored a decided success in a one-act play called Josephine and Napoleon, written by Theodore Kremer. Mr. Kremer had evidently studied Miss Wainwright closely, as the part of Josephine allowed her to run the gamut of the emotions, and gave her abundant opportunity to display her varsatility to the fullest advantage. It is needless to say that she read her lines perfectly, and gave to the character a distinction well in accord with the accepted idea of the wife of Napoleon, who was undoubtedly a very fascinating as well as a queenly woman. The scene of the play is laid in one of the rooms of the royal palace. Napoleon is discovered in conversation with one of his soldiers, Lieutenant Renard. The soldier stumbles against the Emperor's foot and is rewarded with a severe beating with a whip. As he leaves the room Josephine appears, and then follows a little scene between Josephine and Napoleon, in which they accuse each other in a playful sort of way of flirting. Josephine retires from the room and Napoleon seats himself before the fire. Lieutenant Renard comes back with a message, and when he sees Napoleon aslepp he decides to kill him as a return for the beating and a few other insults he has heaped upon him. Josephine enters in time to stop him without awakening Napoleon. As a condition of allowing him to go unpunished she requires him to assist her in a little plan to discover the facts in an intrigue which she suspects her husband is carrying on. Finding that Napoleon has an appointment with the wife of a man whom he has condemned to death, and that the woman resembles her, she procures a veil and cloak and bids Renard announce her as the expected visitor. By this means and a disguised voice she fools her husband. He falls into the trap and is about to implant a kiss when she throws off her veil and gives him a surprise. He begs for forgiveness, which she grants on condition he will not indulge in any more escapades of this kind. Franklyn Roberts as Napoleon was only fair, and his acting made Miss Wainwright's art stand out clearly by contrast. Theodore Kremer, the author, who was billed as Carl Hyer on the programme, was excellent in the small part of Renard. The most pleasing feature of the vaudeville portion of the bill was the work of Eva Williams and Jack Tucker in Skinny's Finish, the quaint sketch in which Miss Williams does her true-to-life impersonation of a child of the slums. It is safe to say that if this creation of Miss Williams were put into a prominent Broadway production it would be hailed with acclaim by the wiseacre critics as a revelation. However, this gifted young woman has made a great impression upon the patrons of the vaudeville houses and she is probably content. Mr. Tucker's imitations were warmly applauded, as usual. Wood and Shepard furnished fun and music, and got their biggest laugh with Foy and Clark's goldfish-eating trick. Mr. and Mrs. F. K. Tobin were warmly applauded for their pleasing and refined musical act, which is one of the best in vaudeville. Emma Carus sang a new love song, "I'm Livin' Easy," and other new ditties very effectively. Duffy, Sawtelle and Duffy scored a big hit in their specialty. They are a man, a woman and a boy about ten years old. The lad is very precocious, very small and very self-possessed, and his flipness made him a great favorite. The act is built around him and it is quite pleasing. The Donovans talked back to each other, as usual. Kenno and Welch won a good many laughs with their knockabout specialty. Reed's dogs, Ford and Da Vermn, Charles Diamond, and Till's marionettes, with piano solos by Fred Watson, were the other numbers on the bill.

Proctor's.—Neil Burgess made his appearance on the stage on which eleven years before he had produced The County Fair. He was seen in The Widow Bedott, which went much better than it did when he presented it here a few weeks ago at Keith's. He has put more action into his work and seems to take more interest in winning laughs and consequently the audiences seemed to be having a very pleasant time while he was on the stage. He was assisted by Harry E. Chase, Sue Seymour, and Frank L. Davis. Carrie Sanford and her company presented for the first time in vaudeville a new sketch called Whose Hat, which has a decidedly original plot and some very funny situations. Miss Sanford played the principal part delightfully and scored an emphatic hit. Her assistants' names were not on the programme, but they were satisfactory. Tom and Hattie Nawn appeared in their familiar sketch, A Touch of Nature, which is becoming a trifle worn from long usage. It won the usual number of laughs, and Mr. Nawn again proved himself an excellent delineator of a certain type of Irishman. Louise Gunning made her vaudeville debut in a very becoming Scotch costume and sang some old Scotch ballads charmingly. Her high notes are exceedingly sweet and clear, and her specialty made a decided hit. Frank Cushman succeeded in pleasing with his swell minstrel specialty, which he has revised and brought down to date. His new gags won hearty laughs and his songs, which are rendered in his inimitable way, were all encored. Bertie Fowler, a pretty and talented girl, who is rapidly coming to the front as a monologist, made an excellent impression. She told several stories in a bright, snappy way and gave some imitations which met with warm approval. Smith and Campbell were nearly as funny as usual. Montgomery and Stone danced well and did some good comedy work. Sadi Alfarabi's feats of balancing made the spectators hold their breath. The others were the Columbian Four, May Hoey, Coakley and Huested, Simmes and Zarnes, and H. S. Maguire's trained horse, "Mascot."

Harlem Music Hall.—Charles Wayne and Anna Caldwell were seen in George M. Cohan's bright sketch, To Boston on Business, which they played most acceptably. Willard Simms in his clever imitations, in which he is assisted by pretty Jennie Graham, made a pronounced hit. O'Brien and Havel's dancing won its usual success. Zazell and Vernon did a comedy act on the horizontal bar that was really funny. Arthur K. Deagon sang in a spirited manner. Mrs. Milt G. Barlow and four "collud gemmen" were heard in rag-time ditties. Others on the bill were Dean and Jose, the Three Westons, and the Fredericks Trio.

The Burlesque Houses.

Sam T. Jack's.—The burlesque, first part and living pictures were unchanged, but an entirely new olio showed O'Rourke and Burnett, Vassar and Dalton, Mlle. De Leon, Hale Sisters, Dryden and Leslie, and Akimoto's Japs. Business continued large.

Dewey.—Robie and Dinkins' Knickerbocker Burlesquers drew crowded houses throughout the week and gave a decidedly pleasing entertainment. The olio opened with a sketch called My Wife's Sister by Bobby Mack and Minnie Daly, who were well received. Then followed in quick succession bright specialties by the Three Wright Sisters, dancers; Shayne and Worden, comedy duo; Batty's bears; Mike S. Whallen, comedian; the Three Gardners, comedy trio, and Delmore and Lee, whose aerial act startled the spectators and won loud applause. After the olio came a pantomime called The Duel, and the bill closed with George Totten Smith's bright burlesque, Mixed Ale, in which the entire company took part.

Miner's Bowery.—Sam Scribner's Gay Morning Glories drew big audiences. Annie Smilax was popular in the principal boy role in the burlesque, formerly enacted by Dorothy Neville. In the olio were Willis and Barron, McPhee and Hill, Ward and Brown, Preston and Balmaine, Madeleine Franks, and Grant and Grant.

London.—Fred Rider's Moulin Rouge returned to good business, showing their burlesque with specialties by Wilis and Collins, the Maccaris, two Fantas, Harris and Walters, Cooper and Stewart, and Cuerbo and Nolan.

Miner's Eighth Avenue.—Semon's Extravaganza company moved to the West Side, and presented the bill seen the week before at the Bowery.

MORE NEW MUSIC HALLS.

Two new music halls are scheduled to be built within the confines of Greater New York this Summer. One is to be erected on some lots in West 124th Street, Manhattan, by the Pabst Brewing Company, and will be arranged so that it may be used Winter or Summer. The entrance will be on 125th Street. It is said that the cost of the building will be $100,000.

The other house, to be called the Orpheum, will be built at the corner of Fulton Street and Rockwell Place, Brooklyn, and will be managed by Percy G. Williams, the "young Napoleon" of Brooklyn. It is said that Otto Huber, the brewer, is backing the enterprise, and that $400,000 will be spent on it. Plans have been submitted to the Building Department, and it is expected that work will be begun about May 1, and that the hall will be ready for opening in the Fall. It is likely that the house will be part of a circuit, including the Brooklyn Music Hall and the Novelty Theatre. It will seat 1,800 people.

SABEL IN BERLIN.

Josephine Sabel has made a big hit at the Winter Garden, Berlin, Germany. David Sabel cabled to his New York representative last week a copy of a letter received by him from Dorn and Baron, managers of the Winter Garden, which reads as follows: "Miss Josephine Sabel has given us a pleasant surprise. She is a phenomenal success and a great artist, and we have re-engaged her." Miss Sabel sings in several languages and is thus enabled to please people in all parts of the world. Her gingery methods have probably electrified the stolid Germans.

CLIFFORD SISTERS MARRIED.

The Clifford Sisters, well-known performers, who hail from Boston, have both recently been joined in the bonds of matrimony. Alice Clifford was married to Burr Brown, of Macon, Ga., at that city on March 1, and Lizzie Clifford married T. D. Conleon, of Albany in New York city on March 12. Mr. and Mrs. Brown will reside in Macon, and Mr. and Mrs. Conleon will live in Albany.

A CLEVER ENTERTAINER.

AL. H. WILSON.

Al. H. Wilson, whose picture appears above, is one of the cleverest German comedians on the stage. He has been equally successful in farce-comedy and vaudeville, and has established himself as a favorite in every large city in the United States and Canada. During the early part of the season he scored a big hit in The Finish of Mr. Fresh, and since the company closed he has been playing the vaudeville houses with his usual success. He has an unctuous manner, a remarkably sweet singing voice and great personal magnetism.

JEWELS LOST AND FOUND.

Bonnie Thornton was the heroine of a diamond-losing sensation last week, which caused her name to be printed in all the papers in a way calculated to please the most ambitious seeker after notoriety that ever employed a press agent. Mrs. Thornton, however, took no interest in the free ad, as, unfortunately, she had really lost her jewels, which are valued at from $10,000 to $15,000, and was not telling about an imaginary loss for the sake of the paper puffs.

The jewelry was all in a chamois bag tied around her waist and it went with her everywhere. On Monday of last week she rode from the Bridge to Fourteenth Street on a Fourth Avenue car. She felt a tug at the string holding the bag as she sat down, and intended to make sure that her property was all right when she was getting off the car, but she forgot all about it until she got to the Morton House, when she discovered that the bag was gone. She visited police headquarters and detectives were put on the case. On Thursday the officers arrested the conductor of the car on which Mrs. Thornton had ridden, and he confessed that he had found the bag and succumbed to a temptation to keep it.

It was found at his home, with the diamonds and everything in it, except the Thorntons' marriage certificate, which the man had destroyed. Mrs. Thornton was so glad to recover her ornaments, which represented the savings of several years, that she expressed a wish that the culprit might be set free. He was remanded, however, and will probably have to stand trial.

VAUDEVILLE AND THE "400."

Probably the "swellest" vaudeville entertainment (so far as concerns the quality of the audience) given this season was that held at Wallack's Theatre on Thursday afternoon, April 6, in aid of the New York Exchange for Women's work. The patronesses included Mrs. Russell Sage, the Vanderbilts, Belmonts, Oelrichs, and other well-known families, and the house, which was practically sold in advance, presented a brilliant sight, being crowded with ladies and children of the "smart set." The programme was arranged with a special view to the refinement of all the acts, a committee of ladies having previously made a tour of the city vaudeville houses for the purpose of selecting the turns. Those honored by engagements were "Mascot," the talking horse; John Till's marionettes, Duffy, Sawtelle and Duffy, Stevenson, the magician, the American vitagraph, Professor Reed's trained terriers, and Patrice and her company in her new sketch, Edna's Ghost.

ROSSOW SETTLES.

Herman Rossow, manager of the Rossow Midgets, was examined the other day in supplementary proceedings by Attorney M. Strassman, in behalf of the judgment obtained against him by the H. C. Miner Lithographing Company. The sum of $3,000 was attached in the German Savings Bank, it being on deposit in Mr. Rossow's name. He claimed that the money belonged to the midgets. It also appeared from the testimony that the midgets earned $300 and $400 a week, out of which Mr. Rossow paid their parents in Germany 50 marks a month, equal to $12 in our money. Before the examination was concluded Mr. Rossow settled the claim and paid $300 costs.

MARIE DECCA'S HIT.

Marie Decca scored a brilliant success at the Academy of Music, Philadelphia, on Thursday last, singing military music in the costume of a vivandiere. Madame Decca went over from New York expressly to appear for the Actors' Fund and was enthusiastically received. "Our Gallant Soldiers," from The Daughter of the Regiment, and "I Love the Military," from The Grand Duchess, were her selections. She is preparing for a season in vaudeville, under the direction of Robert Grau.

KRAUSE AND ROSA PART.

Emma Krause and Margaret Rosa have dissolved partnership. Miss Rosa will form a new team with May Wentworth, and they will open in the Dutch pickaninnies specialty at the Alhambra, Milwaukee, April 18. Miss Wentworth will do the straight part and Miss Rosa will play the wench. The team will be known as Rosa and Wentworth and they will be assisted by the original Dutch pickaninnies.

THREATENED WITH BLINDNESS.

La Loie Fuller, it is reported, may go blind, as a result of doing her serpentine dances for several years in the fierce glare of vari-colored calcium lights. She has been suffering for some time, and has consulted the most famous oculists of Europe without obtaining any relief. The latest report is that she is undergoing treatment at the hands of a Dr. Edwards, a mystical healer.

A NEAT DIRECTORY.

The Armstrong Theatrical Exchange has issued a very handsome directory, which contains a list of nearly all the acts of any consequence in vaudeville, as well as several advertisements of well-known performers. It is a valuable reference book and reflects great credit upon its compilers, James J. Armstrong and J. H. Allen.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

MARSHALL P. WILDER

TREMENDOUS HIT OVER THE

ORPHEUM CIRCUIT.

TIME ALL FILLED. *There never was such a success.*

Highest Salaried Star in the Vaudevilles. For time and terms address, Sole Representative R. GRAU, 66 West 53rd St., New York.

MR. NEIL BURGESS

Triumphant Vaudeville Tour.

8 weeks, Keith Circuit. ♦ 2 weeks, Proctor Circuit. ♦ 1 week, Hyde & Behman's.

APRIL 17, 24 OPEN ONLY.

Now Booking Season 1899-1900. *Sole Agent, ROBERT GRAU.*

Mr and Mrs.

OLIVER BYRON

DEBUT IN VAUDEVILLE

At AUDITORIUM MUSIC HALL, Baltimore, Md., Monday, April 17.

TIME ALL FILLED, EXCEPT MAY 15, 22.

For time and terms, address exclusively, R. GRAU, 66 West 53rd Street.

MISS

LAURA BURT

Returns to

VAUDEVILLE

WITH A REPEAT ENGAGEMENT

At Keith's, Boston, THIS WEEK.

NEW ACT. R. GRAU, Sole Agent, 66 W. 53rd St., N.Y.

Mr. Harry Lacy

Has achieved a success beyond all precedent on The Vaudeville Stage in

"BOB RACKETT'S PAJAMAS."

Two New Acts Ready.

Now Booking for Summer and Next Season.

This week (Repeat) as absolute Headliner at Hyde & Behman's, Brooklyn.

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MME. MARIE TAVARY

Has Returned from Europe, and is now available for

VAUDEVILLE

and legitimate engagements.

Represented Exclusively by R. GRAU, 66 West 53rd Street, New York.

J. E. GARDNER AND GILMORE KITTY

Big Success

PASTOR'S THEATRE

LAST WEEK.

Few weeks open in May and June. . . .

INVITE OFFERS FOR SEASON '99-1900.

BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID."

This Week, Grand Opera House, Syracuse, N. Y.

THE BEST COMEDY PIANO ACT.

HARRIGAN

The Original Tramp Juggler.

Orpheum Circuit. Address Agents.

FRANK WHITMAN,

Trick Violinist and Monologist. The only performer introducing a violin song and dance—a decided novelty.

AT LIBERTY for First-Class Farce-Comedy for Next Season.

Juvenile Parts and Strong Specialties.

Address 322 West 17th St., N. Y. City, or Agents.

SYDNEY GRANT

"Sydney Grant and Miss Norton, not quite so well known here as the others, scored a positive hit, their little sketch being one of the best things on the program."—*Cincinnati Tribune.*

April 10, Shea's, Buffalo (return).

SABEL

WINTERGARTEN, BERLIN, GERMANY.

Address all communications to DAVID SABEL.

CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Her Ideal Actor," for Giguere and Boyer; "Nat M. Wills' Great Parodies;" also Monologues, Sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and Hughes, and many others. For terms, etc., address

CHARLES HORWITZ, care M. Witmark & Sons, Schiller Building, Chicago, Ill.

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who **ALAN DALE** is. Well, he visited Proctor's Theatre in New York on Feb. 25 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:

"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither ——, nor ——. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy,

SIS HOPKINS—A WISE CHILD.

ALAN DALE, *New York Journal, March 8, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 114 West 34th Street, New York.

WILLARD SIMMS

INVITES OFFERS.

COMEDIAN.

Now playing the Vaudevilles. Big Success.

The most interesting number on the bill was Willard Simms, the character comedian.—*Philadelphia Times.*

Exclusive Agent, JOS. F. VION, 42 West 30th St., N. Y. City.

THE SISTERS HAWTHORNE

LILLIAN and LOLA,

Presenting Leslie Stuart's Charming Operetta. THE LILY OF LAGUNA The Hit of the London Music Hall Season

American Tour, Commencing in April, includes New York, Omaha, Kansas City, Los Angeles, San Francisco, Milwaukee, Philadelphia, and Boston.

Only Open Dates April 23, June 5 and 11.

All communications to this office.

MAUDE COURTNEY

WHO SINGS THE OLD SONGS.

"_____ is also fatally afflicted with a desire to emulate the example and share the success of Maude Courtney by singing the old songs, but she lacks the freshness of voice and the sureness of touch that enable the gesture lady to make a hit even with the Presidential family."—*Chicago Telegraph, March 29.*

Grand Opera House, Syracuse, April 10, week.

HELTER SKELTER PRODUCED.

Burlesque in one act. Dialogue by Edgar Smith; lyrics by Harry B Smith; music by John Stromberg. Produced April 6

Lord Shaggy Shetland	Charles J. Ross
Brannigan Sudsby	John T. Kelly
Conby Frontrow	Peter F Dailey
Isidore Nosenstein	David Warfield
Moritz Longman	Lou Fields
Ikay Shortman	Joseph Weber
Smalley Gimlett	Lee Harrison
Montague	Mr West
Mrs. Brannigan Sudsby	Fay Templeton
Lady Shaggy Shetland	Josephine Allen
Little Bo Peep	Josie Sadler
Lord Qualmy	Frankie Bailey
Lady Panorama	Helen Dunbar
Lady Mildew	Allie Gilbert
Hammersley	May Edwards
Bilkington	Bonnie Maginn
Zaza	Mabel Fenton
Bernard Fewbrains	Peter F. Dailey
Toto	Richard Garnella
Alice Morsl	Belle Robinson
Madame Rummy	Minnie Poore
Marquis de Gripsacke	M. Renner
Maid	May Edwards

The usual crowd of good-natured, well-dressed and enthusiastic men and women gathered at Weber and Fields' Broadway Music Hall on Thursday evening last to see the production of the new burlesque, Helter Skelter, which replaced Hurly Burly. As is usual on first-nights at this popular house, everything went with a rush. The little hitches and dull moments were overlooked and the good gags and smart songs and sayings were received with great enthusiasm.

Helter Skelter is a series of travesties on the plays which have won popularity in New York this season. The Great Ruby, Zaza, and Lord and Lady Algy came in for their share of guying and in most cases the hits were timely and amusing. The best thing in the new piece is the Zaza skit, in which Mabel Fenton scored a positive hit by her marvelously correct imitation of the mannerisms and methods of Mrs. Carter. She copied her dress, walk, manner and speech so closely that those who had seen the original were surprised and delighted with her work. In this skit Peter F. Dailey did some of the best work he has done since he joined the company. Nearly every one of his lines won a laugh, and his bits of business were very amusing. Richard Garnella, who played the part of Toto, a dog, also made a big hit. The idea of Zaza talking to a dog instead of to a child as she does in the original struck the audience as extremely funny, and they laughed frequently at the wise remarks and antics of the poodle.

The sleep walking scene and several minor incidents in The Great Ruby were cleverly parodied, although the parts written for Weber and Fields, David Warfield, John T. Kelly, and Peter F. Dailey gave them scarcely any opportunity to display their talents. They all did well what they had to do, however, and helped in the general result. Weber and Fields appeared as a couple of diamond thieves and introduced one of their funny dialogues, in which Warfield, who was a detective, joined in with good effect. Dailey sang a new song like the one he sang in Hurly Burly, which introduced the chorus girls in three changes of costume. First they appeared as musketeers, then in the hoopskirts and peg-top trousers *a la* Trelawny of the Wells, and lastly in new plantation rigs, in which they sang "My Josephine," which is intended as a successor of "Lu" and "Dinah," but is not as good as either of them. Kelly's song, "Popularity," made a great hit and received two or three encores. Fay Templeton made a rather weak attempt to imitate Ada Rehan in the sleep-walking scene from The Great Ruby, but her lines were funny and she fared very well in the matter of applause. Later she sang a song called "The Alarm Clock," which was fairly good. Charles J. Ross gave an excellent imitation of William Faversham in the drunken scene from Lord and Lady Algy, and sang a song called "That's All Right," which was encored several times. Frankie Bailey's famous legs were once more in evidence and showed to great advantage in six different pairs of tights. Small parts were played neatly by Bonnie Maginn, Josephine Allen, Josie Sadler, and others. Bessie Clayton introduced her wonderful dancing specialty at the finish of the burlesque, and the curtain had to be raised several times in response to the applause which greeted her efforts.

As a production Helter Skelter compares favorably with any of its predecessors, and in some respects it surpasses all of them. The scenery is very elaborate and the costuming, while gorgeous, is in the best possible taste. The many pretty girls in the company never were seen to greater advantage, and the stage at times was a mass of beauty and color that was simply dazzling. The stage management, which was as usual in the skillful hands of Julian Mitchell, was beyond reproach, and the whole thing went with a decided swing.

The burlesque on Catherine was retained, and the double bill made up a decidedly enjoyable evening's entertainment. Charles T. Aldrich, the comedy juggler, and Valmore, the instrumental man, were in the olio which set the ball rolling early in the evening.

ROBERT GRAU'S HEADLINERS.

Robert Grau's list of headliners includes some of the best known and most popular stars, and he is constantly adding to the list. Neil Burgess is now under his direction, and is rapidly filling his time. Marshall P. Wilder, who is one of the best drawing cards Grau has ever secured, is now filling a highly successful engagement at the San Francisco Orpheum. Laura Burt began a return engagement at Keith's Boston house yesterday. Harry Lacy is playing a repeat at Hyde and Behman's this week, and is the star of a big bill. Mme. Tavary has returned from Europe, and is filling a nice list of bookings. Mr. and Mrs. Oliver Byron will make their vaudeville debut next week in Baltimore.

All of these artists are under Mr. Grau's direction and he is kept busy answering telegrams and letters calling for their services.

MRS. BYRON'S COSTUMES.

On the occasion of Mr. and Mrs. Oliver Byron's debut in vaudeville next Monday in Baltimore Mrs. Byron will pay special attention to her costuming. Her opening scene in The Plunger admits a richness of dress that Mrs. Byron will fully improve. Her wraps, gowns and jewels will represent a valuation of $30,000. The specially imported Worth gown is a royal purple, with ivory satin brocade and point lace. Brocade butterflies and Russian sable trimmings are used with striking results. The wrap worn with this dress is of Lyons velvet, hand-embroidered, and with cut jet and silver fox trimmings. Mrs. Byron has been considered an expert in diamonds for many years, and in this play her collection of jewels will be seen to great advantage.

MAY HOWARD'S PLANS.

May Howard will sail for Europe on May 4, for two months of rest and recreation. Carlsbad will be the first place visited, where her husband, Harry Morris, who accompanies her, will take the water treatment. They will stay there four weeks, and will then go to Vienna, Berlin and Paris, returning home about July 10, in time to begin rehearsals for the coming season. Several foreign agents, hearing of Miss Howard's intended trip abroad, have tried to induce her to accept music hall engagements while over there, but she says she is satisfied with her success in America, which she considers the best country on the face of the earth.

VAUDEVILLE JOTTINGS.

John Le Clair, the juggler, made a big hit at the Boston Press Club benefit, held at the Tremont Theatre early in March.

Andy Amman, the German comedian, and Frances Hartley, the soprano, produced their new sketch, A Clear Case, written by Miss Hartley, at the Haymarket Theatre, Chicago, on April 3, and scored a decided hit. They have several weeks booked already.

McCale and Daniels, the Irish comedians, will dissolve partnership on May 28. Larry McCale will after that date be associated with W. S. Cunningham, and the team will be known as McCale and Cunningham.

The Variety Club will hold an entertainment and reception at Webster Hall on April 14. The officers are Tom Martin, Charles E. Grapewin, Barney Goldstein, and Sam Harris.

Maud Rockwell is singing Horwitz and Bowers' repertoire of songs, "You Were the One I Loved the Best," "Won't You Come Back to Me," and "Because."

Charles J. Stine and Ollie Evans were compelled to rest last week instead of playing at the Haymarket in Chicago, where they were booked, on account of the illness of Miss Evans. They expected to be able to open at the Chicago Opera House yesterday.

T. J. Farron made a big hit at the Orpheum in Kansas City last week. He was the guest of honor at a "stag" given by the Elks on April 7.

Canfield and Carleton closed a successful engagement of twenty-nine weeks with Hyde's Comedians at Pittsburg, Pa., on April 8. They will rest at their home in Utica this week, and will begin a short season of dates at Tony Pastor's on April 17, with the Harlem Music Hall to follow.

A. H. Knoll and Marie McNeil, assisted at a concert, given in Meadville, Pa., April 4, by the Northwestern Band, of that city, when they repeated their success of two seasons ago, when they were the star feature with the Waite Comedy co. (Western). The house was crowded.

Cam Bailey has closed with the Jennie Calef co., and is resting at his home in Houston, Tex. He has purchased a Mexican donkey and is busily engaged in training it to work in a novel act with him the coming season.

Bertha Welby, supported by a strong co., presented Little Brick at the New Wonderland Theatre, Wilmington, Del., week of March 27. The papers praised the sketch as "one of the finest attractions that had visited the city." Baby Welby and Little Nanon made hits, and Manager Dockstader has offered the co. an early return date. Grace Welby, the young leading lady of the organization, has won much praise for her grace, beauty and artistic rendition of her part. The co. is at Proctor's Twenty-third Street Theatre this week.

The Angeles Sisters and John Page will appear in vaudeville in a new dancing sketch.

M. Witmark and Sons have signed contracts with A. B. Sloane, to publish all his musical compositions for a term of years. They have now in work his two latest hits, "You Got to Play Ragtime" and "Jes When I Needs You Most You Throws Me Down." His song, "When You Aint Got No Money, Well, You Needn't Come 'Round," now being sung by May Irwin, is a great success.

Mudge and Morton have just finished a ten weeks' engagement in the South, including the Hopkins theatres at Nashville, Memphis, and New Orleans, where their act was one of the features of the bill. They will play a return engagement on the Keith circuit, opening at Providence April 24.

The steamer *Republic* will run during the Summer between New York and Long Branch. F. D. Coyle, who has had charge for the past seven seasons, is again engaged, and will put on the entertainments. The *Republic* is the only excursion boat that has a fully equipped theatre, including drop curtain and scenery.

Dorothy Drew, late of the Monroe co., is making a big hit in vaudeville, and is frequently booked for return dates.

Blocksom and Burns and Annie Hart will shortly make their annual visit to Mt. Clemens, Mich., where they will take the baths. Blocksom and Burns will do a new act next season in blackface.

Mary Norman, the gifted entertainer, is said to be seriously ill at her home in Des Moines, Ia. All admirers of truly artistic work on the stage will unite in the hope that she will soon recover. The vaudeville stage could ill afford to lose her.

The Misses Vincent, Fuller and Moller, the three original Rosebuds, have signed with Joseph Hart's co. for next season. Mr. Hart has written a new act for them.

The Silvers are making a hit with "You Aint Changed a Bit From What You Used to Be," by Horwitz and Bowers. Their views are excellent.

A new aspirant for vaudeville honors is Ethel Winthrop, late leading lady for Sol Smith Russell, who will present a new sketch, Lady Eleanor's Mistake, assisted by Joseph Maddern and Helen Young.

Frank Hardiman, the genial and popular treasurer of Tony Pastor's Theatre, received a handsome Easter present of a silk umbrella from Manager Harry Sanderson.

John M. Cooke's production, A Rag Time Reception, is meeting with success everywhere. The piece has been altered and improved materially and a lot of new business has been introduced. An entirely new second act is being prepared which will be novel and amusing all through, and will contain a host of up-to-date features.

The Actors' Union Vaudeville co. played to good houses at every performance at the Gaiety Theatre, Troy, N. Y., week of April 3. The co. included three Bouffons, Excella and Heath, Pacey and Hanley, Kennedy and Hayes, Belle Gold, Frank Burt, George Hussey, Anna Ott, and Gardner and Wenzel; Lew Morton, business-manager; Fred Heath, treasurer, and George A. Bouffon, stage-manager. The co. has some good weeks booked ahead.

Charles T. Aldrich may possibly be a member of the Henderson co. when it opens at the Herald Square. He is booked in London early in the Summer.

The Hengler Sisters will return to Europe at the conclusion of their engagement on the Orpheum circuit.

Canfield and Carleton continue making a big success with Archer's little waltz-song, "Mary Quite Contrary."

Georgie Bryton, the jolly little English male impersonator, is considering a very tempting offer to join a prominent English artist, now abroad, in a new sketch.

Georgia Gardner and Edgar Atchison-Ely had a novel experience last Saturday evening at the Grand Opera House in Washington, D. C. Some person cried "Fire!" just as they were about to finish their act, and the audience rushed for the doors. The artists assured the audience there was no danger, and the people resumed their seats.

George Yoeman is closing the olio with Bryant and Watson's Australian Beauties, for which he has been engaged for the balance of this season and also for next season.

Kitty D. Miley, of Scanlon and Miley, is spending a few weeks with her parents at Lancaster, Pa.

George Hy. Trader, with Frank Rolleston, Lizzie Annandale, Elizabeth Woodson, and Grace Griswold, will resume their vaudeville tour in the farce, Oscar's Birthday, at Keith's Union Square Theatre, April 17.

Few songs of recent years have so effectively proven their adaptability for use in vaudeville sketches and in extravaganzas, as has George A. Nichols' ballad hit, "I've Waited Honey, Waited Long For You." It was sung by Reuben Fax and Olive Redpath, in That Man, recently at the Bijou Theatre, and is being used by Will West and Rose Melville in By the Sad Sea Waves. In both instances the ballad was rendered with perfect seriousness of manner by the singers, thereby retaining its melody and sentiment, while at the same time furnishing the genesis of an extremely funny burlesque situation. Hayden Coffin has made a big hit with the ballad in The Greek Slave at Daly's Theatre, London.

During the sixteen weeks they have been working as a team, Earle C. Way and Madge Maitland have not spent any idle time. They are playing a return date at the Fredericksburg Music Hall, Portland, Ore., and open on the Orpheum circuit at Los Angeles on April 24, after which they will return East. Their act is said to be very novel.

Charles G. Kilpatrick, the one-legged safety trick cyclist, obtained a divorce from Madeline Kilpatrick, on the ground of desertion, in a Chicago court last week.

Gould and Wesley have closed their co. for this season, and are now playing the vaudeville houses in a sketch with Bonnie Gould and Venita. Venita is a child seven years old. They call themselves the Big Little Four.

Samuel Siegel, the mandolin soloist, has been ill for the past three weeks with grip. He will resume work on April 17, at Dunfee's Comedy Theatre, Syracuse, N. Y.

Little and Pritzkow have joined McDoodle's Flats co., and are introducing their latest ballad successes, "Though Once We Loved, We're Strangers Now," "My Queen and Me," "Watch His Pardner," and "Just for the Old Times' Sake."

George H. Whitman has engaged George Totten Smith to write a sketch for him on novel lines suggested by Mr. Smith. Mr. Whitman intends to make the sketch the feature of Bob Fitzsimmons' Specialty co. next season.

James Horan, who is well known to patrons of vaudeville, has been engaged to create the role of Jack Sprat in Louis Delange and Edgar Smith's burlesque, Mother Goose, which is to be produced at the Fourteenth Street Theatre April 24.

Laura R. Sanderson, daughter of Mr. and Mrs. Harry Sanderson, was married at the residence of her parents in Cranford, N. J., on April 6, to Alvan Rolf Denman. The maid of honor was Emilie Sanderson, sister of the bride, and the best man was Oliver H. Kingsland, of Bath Beach, L. I.

Marie Hargraves-Lyon and "Kip" Warren Lyon presented their original vaudeville sketch, A Trump Card, with great success at Lyric Hall on Friday evening. Miss Lyon's clever impersonation of Lena, the Dutch girl, and Mr. Lyon's excellent singing brought forth hearty applause.

Joseph Hart and Carrie De Mar played a very successful engagement last week at Keith's in Boston. Their popularity is greater than ever, owing to the unceasing efforts of Mr. Hart, who is constantly at work improving and brightening his sketches, which is exactly what vaudeville audiences want.

Sans-Souci Park, Chicago, will open on May 21. Vaudeville will be the attraction until June 25, when Harry J. Hallett will put in a comic opera co.

The many friends of Arthur Sidman will be glad to hear that he has recovered from his recent illness. He and his wife resumed work last week at Keith's Boston house, and scored a great hit in Back Home.

Jeanne Ardelle, of Walz and Ardelle, has introduced a new French song at the finish of their act, which is making even a bigger hit than the one she formerly sang. The team has been meeting with great success since their return to vaudeville.

In the return engagement that Ryan and Ryan will play at Pastor's Theatre in a few weeks, they will present a reconstructed version of the Irish comedy sketch that made such a favorable impression there recently. New business and dialogue will be added to the original skit.

James R. Adams and his co. made a big hit at the Standard Theatre in Philadelphia last week, and received several curtain calls at each performance. The Standard is the third Philadelphia theatre in which Adams has played in the past two months.

Reno and Richards are receiving excellent press notices for their improved specialty, which is in great demand.

George H. Adams and James R. Adams will take out a pantomime co. this Summer, to play the parks. They have booked several good dates, and expect to be busy all Summer. Next season they will take out a co., presenting a novel entertainment.

Patrice has purchased a new sketch from George Totten Smith. It is a novelty requiring mechanical effects and special scenery. Patrice intends to make a splendid production of this little play.

Len B. Sloss is acting as press agent and representative of Pitrot and Marlo's American Globe-Trotters, who are making a tour of the world.

Milton and Dolly Nobles are this week appearing with Weber and Field's Pousse Cafe co. at the Academy, Chicago. The engagement is a special one for this week only.

John S. Terry, of Terry and Lambert, is making a big hit with Ford and Bratton's "My Sunday Dolly" and "Sadie My Lady," Horwitz and Bowers' "Because," and Oliver and Fay's "Oft-Times."

Joe Welch, the clever Hebrew impersonator, returned to vaudeville yesterday at Tony Pastor's, after a successful season with Casey's Wife.

Four members of De Wolf Hopper's co. have in rehearsal a sketch which they propose to use in vaudeville this Summer. It was written by George Barnum.

Bimm, Bomm and Brrr is the name of a trio appearing in vaudeville.

Evelyn Britton, the pretty contralto, who has not sung in public for several months, is making her reappearance this week at the Olympic, Chicago.

A dress, or rather undress, rehearsal of Nina Diva's new sketch, Diana at the Bath, was given at F. V. Dunn's Music Hall on Sunday afternoon.

"Rajah," an elephant belonging to Lemon Brothers' Circus, killed his keeper, Frank Fisher, at Kansas City, Mo., on Sunday, April 9. Fisher is the ninth man killed by the elephant during the past seven years. He will probably be put to death on account of his bad temper.

Clara Lardinois, the French singer, who made such a hit at Koster and Bial's, has repeated her success at the Orpheum, Los Angeles. Her press notices are very flattering.

A. P. Phasey, manager of the Phasey Troupe of Dancers, was interviewed last week by a representative of the Providence *News*. He expressed himself as delighted with his treatment on the Keith circuit.

Mark Bennett, of Bennett and Rich, song illustrators, did not leave Providence with the Broadway Burlesquers on Sunday, remaining in that city to have an operation performed on his throat. The surgeon who treated him performed a successful operation.

VAUDEVILLE PERFORMERS' DATES.

Albini—Chicago O. H. 10-15.
Adams, Jas. R.—Savoy, Lowell, Mass., 10-15.
Alburtus and Bartram—Folies Bergere, Paris, France, March and April.
Alvin—Gardiner, Me., 3-8, Bangor 10-15.
Angels Sisters—Lyceum, Memphis, 10-15, St. Charles, New Orleans, 17-22.
Allister, Hy.—Keith's, Prov., R. I., 10-15.
Asheys, The—Fountain Sq., Cin., 10-15.
Austin, Geo.—Pastor's, N. Y., 10-15.
Ani, Mlle.—Olympic, Chicago, 10-15.
Ainsworth, Miriam—Proctor's, N. Y., 10-15.
Aldrich, Charles T.—Keith's, N. Y., 10-15.
Burkhart, Lillian—Orpheum, San Francisco, 9-15.
Bogert and O'Brien—Dewey, N. Y., 10-15.

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WILL J. HARDMAN, 176 3d Ave., New York.

Burgess, Neil—Palace, N. Y., 10-15.
Beaumont Sisters—K. and B.'s, N. Y., March 13-April 15.
Blocksom and Burns—Orpheum, Kansas City, 10-15.
Burto—Pastor's, N. Y., 10-15.
Bryant and Saville—Academy of Music, New Orleans, 10-15.
Brown, Harrison and Brown—Nashville 10-15.
Bartelli Trio—Bangor 10-15.
Bush, Frank—Cook O. H., Rochester, 10-15.
Bell, Laura Joyce—Fountain Sq., Cin., 10-15.
Boyle and Graham—Olympic, Chicago, 10-15.
Britton, Evelyn—Olympic, Chicago, 10-15.
Bennett, Laura—Novelty, Brooklyn, 10-15.
Batty, Prof.—G. O. H., Syracuse, 10-15.
Brunnell, Joe—Comedy, Syracuse, 10-15.
Burt, Laura—Keith's, Boston, 10-15.
Conkley and Huested—Palace, N. Y., 10-15.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Couthoui, Jessie—Savoy, Lowell, 10-15, Gilmore, Springfield, 17-22.
Caron and Herbert—Haymarket, Chicago, 10-15.
Case, Charles—Olympic, Chicago, 10-15.
Cressy and Dayne—Alhambra, Milwaukee, 10-15, Olympic, Chicago, 17-22.
Cohans, Four—Keith's, Phila., 10-15.
Clifford and Huth—H. and B.'s, Brooklyn, 10-15.
Cochrane, Gertie—Pastor's, N. Y., 10-15.
Chit, Mong—K. and B.'s, N. Y., 3-15.
Cushman, Frank—Palace, N. Y., 10-15.
Columbian Four—Palace, N. Y., 10-15.
Courtney, Maud—G. O. H., Syracuse, 10-15.
Coulter and Starr—Cook O. H., Rochester, 10-15.
Curtis Sisters—Chicago O. H. 10-15.
Craske, Edith—Hopkins', Chicago, 10-15.
Corinne—Novelty, Brooklyn, 10-15.
Curran, Annie Wilmuth—Keith's, Phila., 10-15.
Carroll, Lew—Keith's, Boston, 10-15.
Dandy, Jess—Proctor's, N. Y., 10-15, Palace, N. Y., 17-22.
Darrow, Mr. and Mrs. Stuart—G. O. H., Wash'n, 17-22.
De Foresets, The—Keith's, Phila., 10-15, H. and B.'s, Brooklyn, 17-22.
Demonio and Belle—Boston, Mass., 10-15.
Duffy, Sawtelle and Duffy—Proctor's, N. Y., 10-15.
Dalys, The—Keith's, Prov., R. I., 10-15.
Dartos, The—Chicago O. H. 10-15.
Dolan and Lenharr—Palace, N. Y., 10-15.
De Moras, The—Palace, N. Y., 10-15.
Dene, Violet—Proctor's, N. Y., 10-15.
Dillon Brothers—Novelty, Brooklyn, 10-15.
Douglas and Rees Brothers—Novelty, Brooklyn, 10-15.
Electros, The—Chicago O. H. 10-15.
Ellsworth and Burt—Bijou, Wash'n, 10-15.
Eulalie—National, Phila., 3-8, Holiday Street, Baltimore, 10-15.
Emery and Russell—Haymarket, Chicago, 10-15.
Eldridge, Press—Bijou, Wash'n, 10-15, Bijou, Richmond, 17-22.
Emmett, Gracie—Olympic, Chicago, 10-15.
Esmeralda—Palace, N. Y., 10-15.
Evans and Mills—Keith's, Phila., 10-15.
Falke and Semon—Olympic, Chicago, 10-15, Haymarket, Chicago, 17-22.
French, Henri—K. and B.'s, N. Y., Feb. 20-April 15.
Felix and Barry—Leland, Albany, 10-15, Proctor's, N. Y., 17-22.
Farron, T. J.—Orpheum, Omaha, 10-15, Olympic, Chicago, 17-22.
Fox and Allen—Keith's, N. Y., 10-15.
Fox, Professor—Olympic, Chicago, 10-15.
Forbes and Quinn—Keith's, N. Y., 10-15.
Flatow and Dunn—Keith's, Phila., 10-15.
Ford and Dayern—Proctor's, N. Y., 10-15.
Fields and Ward—Keith's, N. Y., 10-15.
Fox and Summers—Haymarket, Chicago, 10-15.
Fredericks Troupe—K. and B.'s, N. Y., 10-15.
Forrester and Floyd—Fountain Sq., Cin., 10-15.
Ford and Francis—Cook O. H., Rochester, 10-15.
Fields and Willey—Pastor's, N. Y., 10-15.
Flood Brothers—Olympic, Chicago, 10-15.
Forbes and Davis—Comedy, Syracuse, 10-15.
Garrisons, The—England—indefinite.
Gaylor and Graff—Shea's, Buffalo, 10-15, Comedy, Syracuse, 17-22.
Gassman, Josephine—Orpheum, San Francisco, 2-15.
Glenroy, James R.—Orpheum, Kansas City, 17-22.
Gardner and Ely—Richmond, Va., 10-15, Harlem Music Hall 17-22.
Gladstone, Lotta—Olympic, Prov., R. I., 10-15.
Gilfoil, Harry—Keith's, Phila., 10-15.
Graham, Geo.—St. Charles, New Orleans, 10-22.
Griffith Brothers—K. and B.'s, N. Y., 10-15.
Grant and Norton—Shea's, Buffalo, 10-15.
Gould, Wesley, Gould and Venita—Wonderland, St. Joseph, Mo., 10-15.
Gilbert, John D.—Chicago O. H. 10-15.
Grapewin and Chance—H. and B.'s Brooklyn, 10-15.
Gallando—Comedy, Syracuse, 10-15.
Higgins and Leslie—Haymarket, Chicago, 10-15.
Howe and Edwards—England—indefinite.
Hart, Annie—Orpheum, Kansas City, 10-15.
Hegelmanns, The—G. O. H., Syracuse, 3-15.
Hanley and Jarvis—Keith's, Phila., 10-15.
Hart and De Mar—Keith's, Boston, 3-15.
Hartley and Amann—Olympic, Chicago, 10-15, Chicago O. H. 17-22.
Hanson and Drew—Sam T. Jack's, N. Y., 10-15.
Harmons, The—Sam T. Jack's, N. Y., 10-15.
Heath, Marie—Cook O. H., Rochester, 10-15.
Harrigan, E., and Co.—Pastor's, N. Y., 10-15.
Haines and Pettingill—Pastor's, N. Y., 10-15.
Hathaway, Belle—Pastor's, N. Y., 10-15.
Harty, John R.—Proctor's, N. Y., 10-15.
Hines and Remington—Keith's, Boston, 10-15.
Hedson, Professor—H. and B.'s, Brooklyn, 10-15.
Howard and Bland—G. O. H., Syracuse, 10-15.
Herbert, Professor—Shea's, Buffalo, 10-15.
Johnson and Dean—K. and B.'s, N. Y., 3-15.
Jones, Grant and Jones—Comedy, Syracuse, 10-15.
Jansen, Marie—Shea's, Buffalo, 10-15.
Jones and Sutton—Springfield, Mass., 10-15.
Jones and Walton—Hopkins, Chicago, 10-15.
Kendall, Ezra—Keith's, Prov., R. I., 10-15.
Kelly and Ashby—K. and B.'s, N. Y., March 20-15.
King and Strange—Olympic, Chicago, 10-15.
Kilpatrick, Charles G.—Keith's, Phila., 10-15.
Krill, Carl—Keith's, N. Y., 10-15.
Kenwick, Annie—Hopkins', Chicago, 10-15.
Kelly and Violette—Olympic, Chicago, 10-15.
Kernell, John—Keith's, N. Y., 10-15.
Kennedy and Quatrell—Keith's, N. Y., 10-15.
Langslow, M.—Olympic, Chicago, 10-15.
Losh and Hupp—Haymarket, Chicago, 10-15.
Lotto, Fred, and co.—Novelty, Brooklyn, 10-15.
Lacy, Hy.—H. and B.'s, Brooklyn, 10-15.
La Fafalla—G. O. H., Syracuse, 10-15.
Lloyd, Annie—Comedy, Syracuse, 10-15.
Ladell and Francis—Fountain Sq., Cin., 10-15.
Leslie, George—Bijou, Brooklyn, 10-15.
Leslies, The—Keith's, N. Y., 10-15.
La Moyne Bros.—Haymarket, Chicago, 10-15.
Le Claire and Hayes—Haymarket, Chicago, 10-15.
Maginleys, The—Novelty, Brooklyn, 10-15.
Maxwell and Dudley—Comedy, Syracuse, 10-15.
McIntyre and Heath—Bijou, Wash'n, 10-15.
Morris, Felix—Alhambra, Milwaukee, 10-15, Chicago O. H. 17-22.
Melville and Stetson—Haymarket, Chicago, 10-15.
Mills, Kitty—Haymarket, Chicago, 10-15.
Montrose Troupe—K. and B.'s, N. Y., March 13-April 15.
Morton and Revelle—Comedy, Syracuse, 10-15.
Merkle Sisters—Shea's, Buffalo, 10-15.
Mardo—Bijou, Richmond, Va., 10-15.
McAvoy and May—Keith's, Phila., 10-15.
Matthews and Harris—Palace, N. Y., 10-15.
Murphy and Reynolds—Holiday, Balto., 10-15.

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Montgomery and Stone—Shea's, Buffalo, 10-15.
McMahons, The—Chicago O. H. 10-15.
Moore Sisters—Sam T. Jack's, N. Y., 10-15.
Maxwell and Simpson—Shea's, Buffalo, 10-15.
Mortimer and Darrell—Pastor's, N. Y., 10-15.
Muro—Pastor's, N. Y., 10-15.
Mongrief and Meredith—Pastor's, N. Y., 10-15.
Midgleys, The—Olympic, Chicago, 10-15.
Morrissey, Pat—Haymarket, Chicago, 10-15.
Moore, Raymon—Proctor's, N. Y., 10-15.
Moore, Florence—Proctor's, N. Y., 10-15.
Mapes, Prof. T. J.—Proctor's, N. Y., 10-15.
Mudge, Eva—Keith's, N. Y., 10-15.
Norworth, Jack—Bijou, Richmond, 10-15, Novelty, Brooklyn, 17-22.
Nelson and Milledge—Cook O. H., Rochester, 10-15.
Newell and Shevette—Keith's, Prov., R. I., 10-15.
Nobles, The—Academy, Chicago, 10-15. H. and B.'s, Brooklyn, 17-22.
Nawns, The—H. and B.'s, Brooklyn, 10-15.
Nelson Sisters—Hopkins', Chicago, 10-15.
Neilsen Sisters—Francaise, Montreal, 10-15.
Onri Sisters—Cook O. H., Rochester, 10-15.
O'Hare, Joe—Cook O. H., Rochester, 10-15.
O'Rourke and Burnett—Sam T. Jack's, N. Y., 3-15.
Pucks, The—Olympic, Chicago, 10-15.
Patrice—Palace, N. Y., 10-15.
Papinta—Keith's, N. Y., 10-15.
Powers and Thobald—Keith's, N. Y., 10-15.
Pattens, The—H. and B.'s, Brooklyn, 10-15.
Phasey Troupe—Keith's, Boston, 10-15.
Ransone, John W.—H. and B.'s, Brooklyn, 10-15.
Russell Brothers—Novelty, Brooklyn, 10-15.
Rossow Midgets—H. and B.'s, Brooklyn, 10-15.
Riley and Hughes—Keith's, Prov. R. I., 10-15.
Royce, Ray L.—Moore's, Detroit, 10-15.
Rappo Sisters—K. and B.'s, N. Y., Feb. 27-April 15.
Reno and Richards—Keith's, Boston, 10-15.
Rixfords, The—K. and B.'s, 3-15.
Raymond Trio—Chicago O. H. 10-15.
Reed Family—Keith's, Prov., R. I., 10-15.
Rexos, The—Haymarket, Chicago, 10-15.
Sablon, Alice—Austin and Stone's, Boston, 3-15.
Solaret—Palace, N. Y., 10-15, Proctor's, N. Y., 17-22.
Sa Vans, The—Keith's, Phila. 10-15.
Smith and Campbell—Palace, N. Y., 10-15.
Sidman, Mr. and Mrs. Arthur—Keith's, Prov., R. I., 10-15.
Scott, Millie—Haymarket, Chicago, 10-15.
Schrode Brothers—Chicago O. H. 10-15.
Shattuck and Bernard—Chicago O. H. 10-15.
Stewart Sisters—G. O. H., Syracuse, 10-15.
Stine and Evans—Chicago O. H., 10-15, Detroit, 17-22.
Simpson, Cheridah—K. and B.'s, N. Y., March 27-April 15.
Sir Hassan Ben Ali—Sam T. Jack's, N. Y., 10-15.
Sweet, Chas. P.—Shea's, Buffalo, 10-15.
Sargent, Walter—Cook O. H., Rochester, 10-15.
Shortes, P. C.—Pastor's, N. Y., 10-15.
Stewart, Lillian—Haymarket, Chicago, 10-15.
Sennetts, Six—Keith's, N. Y., 10-15.
Seymour and Dupree—G. O. H., Syracuse, 10-15.
Sidonia—Keith's, Boston, 10-15.
Trader, G. H. and co.—Keith's, N. Y., 17-22.
Trixeda and Gilbert—Bijou, Wash'n, 10-15.
Tierney, J. T.—Haymarket, Chicago, 10-15, Chicago O. H. 17-22.
Toon, Moung—K. and B.'s, N. Y., March 13-April 15.
Turton, John E.—Bangor, 10-15.
Tobin, Mr. and Mrs. F. K.—Proctor's, N. Y., 10-15.
Vaughn, Grace—Sam T. Jack's, N. Y., 10-15.
Vetter, Mlle.—Olympic, Chicago, 10-15.
Valesca, Mlle.—Keith's, Phila., 10-15.
Winslow Sisters—Fountain Sq., Cin., 10-15.
Waterbury Bros. and Tenny—Fountain Sq., Cin., 10-15.
Wilson, Knox—Alhambra, Milwaukee 10-15, Haymarket, Chicago, 17-22.
Welby, Bertha, co.—Proctor's, N. Y., 10-15.
Wesner, Ella—Pastor's, N. Y., 10-15.
Watson, Chas. B.—Haymarket, Chicago, 10-15.
Waters, The—Proctor's, N. Y., 10-15.
Williams and Adams—Novelty, Brooklyn, 10-15.
Walz and Ardell—Keith's, Boston, 10-15, Bijou, Wash'n, 17-22.
Weston and Deveaux—Novelty, Brooklyn, 10-15.
Wainwright, Marie and Co.—Proctor's, N. Y., 10-15.
Wood and Sheppard—Proctor's, N. Y., 10-15.
Willett and Thorne—Shea's, Buffalo, 10-15.
Watson, Hutchinson and Edwards—Haymarket, Chicago, 10-15, Chicago O. H. 17-22.
WILDER, MARSHALL P.—Orpheum, San Francisco, 2-14, Los Angeles, Cal., 16-29.
Wilson, Al.—Fountain Sq., Cin., O., 10-15, Memphis, Tenn., 17-22.
Ward and Curran—Keith's, Phila., 10-15.
Western, Lillie—Keith's, Boston, 10-15.
Williams and Melburn—Poli's, New Haven, 10-15, Worcester, Mass., 17-22.
Wilson and Leicester—Alhambra, Milwaukee, 10-15, Olympic, Chicago, 17-22.
Young, Ollie—Orpheum, Kansas City, 10-15.
Zimmer—Keith's, Phila., 10-15.
Yorke and Adams—G. O. H., Syracuse, 10-15.

Born.

DESHON.—A son to Dr. and Mrs. Robert Deshon (Maude E. Peters), on Feb. 22, 1899, at New York city.

MEEGAN.—A son to Mr. and Mrs. Thomas Meegan, in Detroit, Mich., on April 2.

Married.

BAGGE—LUKE.—On Friday, April 7, at the Church of the Holy Apostles, New York city, by Rev. Dr. Backus, Henry J. Bagge and Leona Luke. English papers please copy.

BARRY—HALVERS.—Charles Barry and Hulda Halvers, at Lancaster, Pa., on April 4.

BONNEY—WARRILOW.—W. E. Bonney and Maud Warrilow, at Denver, Col., March 27.

CLIFFORD—BROWN.—At Macon, Ga., on March 1, 1899, Alice Clifford, of Boston, Mass., and Burr Brown, of Macon, Ga.

CLIFFORD—COULEON.—At New York city, on March 12, 1899, Lizzie Clifford, of Boston, Mass., to T. D. Couleon, of Albany, N. Y.

SANDERSON—DENMAN.—At Cranford, N. J., on March 6, Laura Sanderson, daughter of Mr. and Mrs. Harry Sanderson, to Alvan Rolfe Denman.

SULLIVAN—WADSWORTH.—T. Russell Sullivan and Lucy Goodwin Wadsworth, in Boston, Mass., on April 8.

SWENTON—BURGESS.—James Swenton and Loretta Burgess, at Jersey City, N. J., April 2.

TAYLOR—NEWMAN.—William Taylor and Josephine Newman, at Milford, Mass., April 3.

Died.

DESLOUIS.—Claudius Deslouis, in Boston, Mass., on April 8.

FAY.—Lemoine Fay, at Meriden, Conn., April 6.

GEROULD.—At New York city, on April 4, of typhoid fever, E. Z. Gerould.

KESSELLE.—Minnie Kesselle, in New York city, April 9, of consumption.

PERKINS.—Mrs. John L. Perkins, in Richmond, Va., on March 29.

POST.—Lillian Post, at San Francisco, Cal., April 4.

PRICE.—Clara Price, in Kansas City, Mo., on April 1.

RANDALL.—Lew Randall, in this city, April 4, of pneumonia.

ROMAINE.—William H. Romaine, at Washington, D. C., of heart failure, aged 57 years.

SHAW.—William Shaw (Willie Simms), at Stockton, Cal., on March 31, aged 49 years.

TAIT.—Beatrice Tait, in Cleveland, Ohio, on April 2, of consumption, aged 24 years.

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WALZ AND ARDELLE

Opened last week on the Keith Circuit, at Providence, R. I.

Very entertaining and amusing is the act of Walz and Ardelle, who contribute some good vocal solos, duets, and comedy piano playing. Miss Ardelle displays a well trained voice, and her singing was well received. Mr. Walz does some very clever work as a comedy piano player and he provokes much laughter by the fun he makes out of, generally not an amusing subject, piano playing.—*Providence News, April 4.*

New Castle Street Fair and Carnival

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CHICAGO.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—During the past week we have had good weather, and the houses have been crowded nightly. Managers of the different Summer enterprises are becoming very active, preparing for their openings. The performers will have plenty of work as far as Chicago is concerned, as there will be the Sans Souci Park, Masonic Temple, Chicago Opera House, Ferris Wheel Park, and the Chutes, all playing first-class vaudeville. The current week finds Hopkins' with the usual well-balanced programme which includes the Nelson Sisters, Edith Craske, Frank Jones and Lillian Walton, Annie Kenwick, and others. The play is Hoyt's A Temperance Town.——At the Olympic are: Falke and Semon, who received a hearty welcome as the headliners, together with Charlie Case, the Midgleys, Gracie Emmett, Boyle and Graham, Mlle. Ani, Kelly and Violette, M. Langslow, Flood Brothers, Evelyn Britton, who makes her reappearance; King and Stange, Mlle. Vetter, Professor Fox, and the Two Pucks.——One of the best sensational acrobatic novelties seen here for some time is the act of the Schrode Brothers, who are the feature of the bill at the Chicago Opera House. Others are: The Dartos, another act that is making a tremendous hit; Stine and Evans, our old-time favorite, John D. Gilbert, Hartley and Amann, Raymond Trio, Albini, Shattuck and Bernard, McMahons, and the Musical Electros.——Over on the West Side Jay Rial offers for the Haymarket bill: Caron and Herbert, Watson, Hutchings and Edwards, Melville and Stetson, John T. Tierney, La Moyne Brothers, Le Clair and Hayes, Higgins and Leslie, Lillian Stewart, Mlle. Scott, Kitty Mills, the Rexos, Fox and Summers, Losh and Hupp, Charles B. Watson, Pat Morrissey, and Emery and Russell.

Weber's Dainty Duchess co. is the attraction at Sam T. Jack's, and they are giving a splendid performance.——The Pousse Cafe co. had a very poor week at the Adelphic, but they are making up for it at the Academy of Music. Milton and Dolly Nobles have been added as a special feature, and they are delighting the audiences with their one-act comedy, Why Walker Reformed.——Items: J. B. Sturtevant is superintending the construction of the Sans-Souci Park, which promises to be the swellest resort here this Summer.—Colonel Hopkins left last Thursday for New Orleans.—Max Anderson has been here for several days.—Al Ringling is working hard, and is getting an excellent newspaper showing for the big circus, which opens at Tattersalls' 15.—Ching Ling Foo's case is still pending. It is scheduled to come up before Justice Kohlsatt next Thursday. In the meantime he will be in the hands of the Government officers.—The Wittmark Music Co. have made another addition to their office, in the shape of a large stock room.—Barlett and May have been here for several weeks. They will leave shortly for their home in Pittsburg to spend the Summer. Next season they will take out a farce-comedy.—The Williams and Walker Cake Walk at the First Regiment Armory 1, which was under the direction of Hurtig and Semon, of your city, lost several hundred dollars.—Hutton, Hagan and Martin Julian have secured the lease of the Gaiety.—The Winterburn Show Printing Co., 169 Clark Street, where I have my headquarters, have partitioned off a part of their office for the use of theatrical managers and others, and have put in a number of new desks.

WILLIAM FITZGERALD.

BOSTON, MASS.—Laura Burt is the most interesting feature of the week's programme at Keith's. She appears in monologue, and gives the "I am an actor" speech which made such a great hit in A Dangerous Maid. This is her second engagement at Keith's within a year and is a compliment to the popular comedienne. This is the second and last week of the engagement of Joseph Hart and Carrie De Mar, and the other features of the week are: Reno and Richards, Lillie Western, Hines and Remington, the Phasey Troupe, Belmont and Weston, Frank Leon, Walz and Ardelle, Harry Thompson, Morrell and Evans, the Review Comedy Four, Sidonia, Elizabeth Murray, O'Connell and Mack, Leon M. Carroll, and the biograph.

Girard's Inter-Ocean Vaudevilles at the Palace this week introduce Carr and McLeod, Lawson and Nanon, the Partellos, Barrington and Wilson, Laura Comstock, Lew Waite, Kleine and Clifton, Japanese Wrestlers, and Martin Shack.

A benefit to B. H. Benton (Rob Roy), the sporting writer, is to be given 12. I wonder why.

The New Night Owls Burlesquers at the Lyceum this week include the Three Nevaros, Stinson and Merton, Ed Latell, Kelly and Adams, the Bernards, Clark, Falke, Vale and St. Clair, and Murphy and Nolan.

At the Grand this week Reilly and Woods' Big Show presents the Mortons, the De Filippis, the Weston Sisters, Stokes' pickaninnies, Dunbar Sisters, Bessie Lamb, Melrose Brothers, Baker and Reynolds, Frank D. Bryan, and Pat Reilly.

The Metropolitan Burlesquers are at the Howard Athenæum this week with Ozeola, Pepita and Rosita, Curtis and Wooley, the Luciers, Sophie Thorne, Amy Nelson, Pearl Woods, and Golden Gate Quartette. In the house olio are the Bon Ton Trio, Joe Hardman, Sheridan and Forest, Eugene Neident, Denario and Belle, Weiland, the Taneans, Boyd and Flynn, Hoyt and Neff, the Allyns, and Ileane Campbell.

At Austin and Stone's this week the vaudeville attractions are: Murphy and Willard, Morrissey and Proctor, Barrett and Learned, Tom and Lottie Waters, the Three Batchellor Sisters, Nettie Franklyn, Irene Shannon, Lassard Brothers, Lom Wells and James A. Baisley, and Elsie Roy.

B. F. Keith is one of the leading spirits in the agitation to prevent the restoration of the tracks on Tremont Street. He has been elected president of the organization which has been formed, and he has the support of all the most influential merchants on that thoroughfare.

JAY BENTON.

PHILADELPHIA, PA.—Keith's Bijou has an excellent array of favorites for week. The Four Cohans in Running for Office, McAvoy and May, the De Forests, Lizzie Evans and Harry Mills, Harry Gilfoil, Hanley and Jarvis, Ward and Curran, Charles Kilpatrick, the Savans, Mlle. Valesca, Flatow and Dunn, Annie Wilmuth Curran, Zimmer, and the biograph complete the lengthy and pleasing programme.

Al Reeves' double co. forms an interesting attraction this week at the Trocadero. Co. includes: Mitchel and Jess, Billy Wilson, King Sisters, Barton and Ashley, Fanny Fern-Thatcher, Barnerd and Bennett, Emerson and Omega, and Furber and Davis. Harry Morris' Little Lambs 17. City Club 24.

Always welcome and sure of a rousing reception is the famous Rentz-Santley Burlesque co., which is at the Lyceum. Lottie Elliott, Engstrom Sisters, Walker Sisters, Van Leer and Barton, Dick Ward, Barth and Fleming, Johnson and Gorman, Ford and Dot West, Dick and Kitty Kumins, with the prettiest array of shapely girls seen here this season are the main features. Jim Jeffries' Combination 17.

The Kensington has the Merry Widows' Burlesque co., with their usual specialties. Prospects good for week. The Rentz-Santley co. jump from the Lyceum to this house next week.

S. FERNBERGER.

WASHINGTON, D. C.—The announcement at the Bijou for the week 10: McIntyre and Heath, Press Eldridge, Ellsworth and Burt, George Leslie, Millie Trixeda and Maud Gilbert, and new pictures by the vitagraph. Manager John Grieves' benefit last Thursday night was a substantial recognition of a genius, who by untiring energy, managerial ability, and unbounded knowledge in matters pertaining to burlesque and specialty—the author of innumerable burlesques on comic opera, sketches, and original first parts—has mainly by his own individual efforts lifted this place, which was before he took charge a heavy loser, into that eminence and success which permitted all the first-class headliners to make appearances at this house. Those that appeared were: Haley's military concert band, Mr. and Mrs. Sidney Drew, Hubert Wilke and Dorothy Morton, Maud Nugent, the Gotham Comedy Four, Mr. and Mrs. Goolman, George Graham, Thornton and Marsh, Saimo, Dot Davenport, Flora Parker, Billy Watson, Jack Flood, Kitty Bingham, Lin Taylor, and Sam Adams.——May Howard's Burlesque co. is this week's attraction at Kernan's Lyceum. The Ladies' Alimony Club and Secret Servers are well done. Among the specialists are: Lorenz and Allen, Mills and Simmons, Wilson and Massonay, Ryan and De Costa, Moran and Wesley, Al Weston, Irene Watson, and May Howard.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Ezra Kendall headed the bill 3-8, and other pleasing acts were given by the De Forests, the Phasey Troupe, Lillie Western, Lovenberg Sisters, Henry Thompson, Forbes and Quinn, the Bartelemes, Walz and Ardelle, Ziska, Fox and Foxie, and the Brothers Damm. The biograph continues a popular feature. Week 10-15: Ezra Kendall, Mr. and Mrs. Arthur Sidman, Lizzie and Vinie Daly, Newell and Shevette, Harry Allister, biograph, the Reed Family, Riley and Hughes, Kreisel's dogs, Troubadour Four, Swor and De Voe, Lazell, and John R. Harty.——Olympic (A. A. Spitz, manager): For the second time this season the Broadway Entertainers succeeded 3-8. The co. included Carrie Scott, Harry Le Clair, Merritt and Rozella, Mitchell Sisters, Smith and Cook, and Bennett and Rich. New Moulin Rouge co. 10-15.——Westminster (George H. Batcheller, manager): Fred Rider's New Night Owls presented an attractive bill 3-8. Ed Latell, St. Clair and Yale, Murphy and Nolan, the Bernards, Kelly and Adams, Three Nevarros, Charles Falke and Stinson and Merton appeared. Knickerbockers 10-15.——Item: A recent local announcement gave the impression that continuous vaudeville has not been a success at Keith's. This is entirely erroneous, and General Manager Albee states that never in its history has the local house made so much money as this season. The present policy is not to be abandoned, as has been rumored; but, in conformity with a plan long contemplated, its scope is to be so broadened and extended that not only are high-class dramatic acts to be presented, but whole dramas and farce-comedies of the highest class are occasionally to be presented, thus giving the public a greater variety than ever before and with no advance in prices and making continuous vaudeville comprehensive beyond anything before attained.

HOWARD C. RIPLEY

BUFFALO, N. Y.—Another week of crowded houses at Shea's 3-8. The bill was up to the usual high standard. Kitty Mitchell did not appear as billed and Eloise Mortimer was substituted. Miss Mortimer has a voice of richer quality and more pleasing tones than those usually heard on the variety stage, and her number was especially well received. Frank Bush told a number of old stories and several new ones and fared well. Morton and Revelle were better than ever and the Fanchonetti Sisters danced cleverly. Others were Crane Brothers, Wilson Family, Arthur Dunn and Clara Bell-Jerome, Arthur Amsden, and Ladell and Francis. Bill 10-15 includes Marie Jansen, Charles R. Sweet, Montgomery and Stone, Merkel Sisters, Herbert's dogs, Maxwell and Simpson, Willett and Thorn, and Grant and Norton.——An unusually good performance was given by the Bon Ton Burlesquers at the Court Street 3-8 to a big week's business. In the olio were Ryan and Byron, Mlle. Rosa, Agnes Behler, Morrison and Mackey, Weston and Yost, Adelaide Maiden, and Smith and Champion. Weber's Parisian Widows 10-15.——The Empire is doing well under the new management. The bill 3-8 included a number of entertaining performers. On the programme were Eva and Joe Allen, Bimm, Bomm and Brrr, Harry Castle, Langdon and Graham, the Devines, and Roberts, Smilax and co.

RENNOLD WOLF.

JERSEY CITY, N. J.—Miner and Van's Bohemian Burlesquers opened at the Bon Ton 3-8 to good business, and gave satisfaction. Frank Fisher and Flo Jansen open the bill with an acrobatic comedy sketch, which is well received: Saxon and Brooks, Evans and Vidocq, Billy Van and Vevie Nobriga in a funny sketch, Robbie North, a phenomenal boy singer, and the vitagraph, all pleased. A Scrambled Egg closes the bill. It is one of the best finales seen here this season. Van and Nobriga were capital. Graham's Genuine Southern Specialty co. 10-15. Knickerbocker Burlesquers (return) 17-22.——Items: The Knickerbocker Burlesque co. will close in this city 22.—The Letter Carriers' Association had their annual benefit at the Bijou 2 to crowded house. James and Fannie Donovan, Charles G. Seymour, Mlle. Dolores, Ryan and Richfield, Clara Joel and Queenie Wilmott, Emma Carns and Haines and Pettingill made up the bill.—Appearing at the Athletic Club stag 3 were: Meyer Cohen, Cork and Sonora, the Saville Sisters, Edwina, Amity Quartette, and Masse.—At a performance here 6 there appeared: Phil C. Heck, the Eldridges, George Hassel, Weston and Beasley, Master Frey, Hill and Hill, Usher and Thomas, McDonald Brothers, McBride and Goodrich, and the Saville Sisters.

WALTER C. SMITH.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): Large business prevailed week ending 2, through the excellent entertaining qualities of Earle C. Way and Madge Maitland. Miss Maitland sang "The Little Jew Coon," "Say Au Revoir," and "He Certainly Was Good to Me." Frank Hassall, Bessie Vernon, and Arthur Salvini were also on.——Coliseum (Will H. Brown, manager): Good business March 27-2 with May Naville, Pat and Fannie Kelly, Wanda, Harry Tsuda and Walter Linsley, Rae Eldridge, and Ed Muehlner, beginning with Pat Kelly's one-act comedy, Maloney's Visit, introducing the Coliseum Stock co.——Items: Earle C. Way and Madge Maitland concluded a very prosperous and popular two-weeks' engagement at the Fredericksburg 2. They will leave for San Francisco 4 to begin an indefinite engagement at the Chutes. Madge Maitland is a delightful little entertainer, and she will long be remembered by Fredericksburgers for her chic and cleverness. Miss Way also is as conspicuous as her co-worker.—Manager Louis Dammasch, of the Fredericksburg, is having Ernest Miller fresco the ceiling of the Fredericksburg.

O. J. MITCHELL.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Mr. Poli outdid himself Easter week and his patrons enjoyed one of the best bills of the season. Edward Harrigan and co. were one of the features, offering Larry Logan. Mr. Harrigan is a consummate artist. One of the hits of the week was made by Ellsworth and Burt in their own comedy, Domestic Pets. Practically unknown, they more than "made good," and are a strong feature. Domestic Pets, while not novel in theme, is capitally written and acted. Others on the bill were Smith and Fuller, splendid musical team; Anna Suits and her pickaninnies, Irene and her trick dog, Snor and De Voe, the Bright Brothers, Cavanaugh and Hamilton, and the biograph. For week 10-15 the Poli will present the Damm Brothers, the Donovans, the biograph, Emery and Nodine, Williams and Tucker, Hal Merritt, Williams and Melbourne, and others.——Item: Mr. Poli put in a petition to the Board of Aldermen for his new theatre in the rear of Poli Block.

JANE MARLIN.

SAN FRANCISCO, CAL.—A good bill was presented at the Orpheum week March 26-1. The Pantzer Brothers presented a balancing act, which was well received. The Matweef Troupe made a hit. Manning and Weston were very amusing in The Irish Pawnbroker. Mr. and Mrs. William Robyns presented a new one-act comedy, The Counsel for the Defense. Percy Honri played the concertina. The Gypsy Quintette, Ola Hayden, Barnes and Sisson, and the Dartos made up the bill. Novelties for week 2-8 include Marshall P. Wilder, Kara, Polk and Kollins, Josephine Gassman, and the Hengler Sisters.

FRED S. MYRTLE.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident-manager): The attractions week 3 filled the house. Frederick Hallen and Mollie Fuller in His Wife's Hero were the headliners, but didn't get all the applause. Dolan and Lenharr shared with them, while Kate Davis and Jess Dandy were not far behind. Others were Mardo, the Demoras, John and Nellie Healey, Elinor Falk, and the Three Murrays.——Gaiety Theatre (Agnes Barry, manager): Dark 3-5. City Club 6-8.

CHARLES N. PHELPS.

CLEVELAND, O.—Weber's Dainty Duchess co. was the attraction at the Star 3-8, and the Gay Masqueraders come 10-15, with the McCoy-Sharkey fight pictures as a feature. Manager Dan Henessy will open the Lyceum as a high-class vaudeville house with Pauline Hall, Arthur Dunn, Clara Bell Jerome, the local favorites John and Bertha Gleason, Musical Dale, the Wilson Family, Garnella and Shirk, and others.

WILLIAM CRASTON.

BALTIMORE, MD.—Miss New York Jr. is the attraction at Kernan's Monumental, and she puts forth a very strong and up-to-date vaudeville bill. Next week May Howard's Burlesquers.

HAROLD RUTLEDGE.

NEWARK, N. J.—Waldmann's New Theatre (Fred Waldmann, manager): Reilly and Woods' co. filled a return date 3-8, giving their usual extra fine programme. The Husband's return is the opening absurdity, after which lively entertainment is furnished by Pat Reilly, the De Filippis, Dunbar Sisters, Three Mortons, Weston Sisters, Baker and Reynolds, Bessie Lamb and pickaninnies, Melrose Brothers, and Frank D. Bryan. La Dance International, and vitascope pictures close the performance; opened to satisfactory business. Mrs. Fiske 10-15. The Air Ship 17-22.——Waldmann's Opera House (Louis Rohe, manager): Burlesque is the principal feature of the Rice and Barton Gaiety co. 3-8. Maud of the Tenderloin, The Insult (a disrobing act), and Naughty Coney Island are features. Olio included Barton and Eckhoff, Touhey and Mack, Swan and Bambard, and Miles and Raymond. Opened to customary business. Irwin Brothers 10-15. Australian Beauties 17-22.——Krueger Auditorium (H. S. Healey, manager): The concert at this resort 2 introduced Lillian Beach, Walz and Ardelle, Pongo, Beach and Bechler, Maxwell and Dudley, Gilbert Sarony, La Troupe Millette, and the Helf-Alexander co. in The Broken Brokers.——At the close of their season Rice and Barton and Herbert Mack will turn their attention to their Long Island farm.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager; Sam Green, business-manager): A good line of specialties was presented by the co. week 3-8 to large audiences. Monsieur Dubec's canine comedians are a feature. In the co. are: Mamie Haswick, Jennie Bender, Annie Goldie, Hattie Newman, Agnes Atherton, Grace Gilmore, Fred Roslyn, Sam Green, Frank Swain, Bob Cunningham, and Alex Owens.——Olympic (J. Rolandelli, proprietor; Sam Fink, manager): Week 3-8 opened to good houses. A good olio by Coyn Brothers, Harigan and Harty, Gleason and Holmes, the great Lando, Ella Hewitt, Nellie Barrie, Reno Howard, Nellie O'Neita, Polly O'Neill, Amy Cameron, May Ellsworth, Rose Wentworth, Charles Ellsworth, and Charles Gardner.——Tivoli (John Straka, proprietor): A pleasing musical programme was presented by entertainers Lillian Knott and Alma Rutherford to good patronage.

CINCINNATI, O.—People's has a clean up-to-date co. week 2-8 in Weber's Parisian Widows. The olio was made up of Cushman and Holcombe, Manhattan Comedy Four, Gilbert and Goldie, Boyce and Black, Castellat and Hall, and Burman and Van. The entertainment wound up with A High Ball. Underlined is Germon's Black Crook.——At the Fountain the same week Harry Lacy headed the bill in the funny farce, Bob Rackett's Pajamas. The Miller Family, Ethel Levey, Ray L. Royce, Grant and Norton, Wilson and Leicester, and Watson, Hutchings and Edwards, all made hits. The biograph had new views.——Item: Eddie Winterburn, well known to all variety performers as the treasurer of the People's, was granted a decree of divorce from his wife last Wednesday.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): A gilt-edged bill and gold standard business marked week of March 26-2. J. W. Winton gave one of the best ventriloquial acts ever seen here. The Marco Twins scored distinctly in their weird act. The Troubadour Trio proved exceptionally good singers. The Pantzer Trio gave a wonderful exhibition of human knot-tying, and Tom and Lilly English were entertaining in a musical sketch. The holdovers, Jack Symonds and the Fortunis continue to amuse in their specialties, and Clara Lardinois delighted lovers of good singing. Coming 3: The Gypsy Quintette, Barnes and Sissons, and Percy Honri.

SYRACUSE, N. Y.—Grand Opera House (A. A. Graff, manager; G. A. Edes, business-manager): A season of vaudeville was inaugurated 3-8, with Pauline Hall, the Hegelmans, Gus Williams, Belle Hathaway's dogs and monkeys, Nellie Burt, Raymond and West, Clayton Sisters, and Kilroy and Britton. Performance satisfactory and business good.——Dunfee's Comedy (H. R. Jacobs, manager): The Bowery Burlesquers including Truly Shattuck, Loney Haskell, the World's Trio, Gracey and Burnett, Pauline Moran, Lewis and Elliott, and Nelson Sisters made up a good bill 3-8, which drew big houses.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 3: These artists are giving fine performances nightly to S. R. O. Helen Jackson and Maud Douglas, Hattie Stewart and Tom Gillen, William Gibson and Tilly Melbourne, Lew Pistel, Lorraine and Howell, Charles Willard, J. J. Sully, Koppe, Three Demora Sisters, and Rosilla Grovilla. The following artists are booked for next week: Boston Lady Military Band, Carmivolla and Lucille, the Four Bartons, Lottie Favart, Forester and Floyd, and Hamilton and Wiley.

TORONTO, CAN.—Bijou (M. S. Robinson, manager): This house is doing a large business with Rose Sydell's London Belles 3-8. The specialties include: Campbell and Hart, and Hilton, Reiger and Chatham, Richmond and Clements, Fonti-Boni Brothers, Francis Briand, and Karina.——Fred Rider's Moulin Rouge 10-15.——Empire (A. McConnoughy, manager): A good bill 3-8 is drawing large crowds. The olio consists of the following: Bell Wilton, the Everetts, Marlow and Plunkett, Maud E. Ryan, the Hugheses, and Dorothy Drew.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident-manager): Crowded houses greeted an excellent bill week 3-8. The olio included Clements, Marshall and Little Sunshine, T. Wilmot Eckert and Emma Berg, W. H. Murphy, A. O. Duncan, Grace Hazard, Rackett Brothers, and John C. Rice and Sally Cohen. Frank Bush, Marie Heath, Onri Sisters, Colton and Starr, Ford and Francis, Nelson and Milledge, and Walter Sargent 10-15.——Wonderland: Rose Sydell's London Beauties 10-15.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Cora Tanner and Louis Massen in My Husband's Model appeared to advantage 2-8, heading a bill of merit. Jesse Vernon, ventriloquist, was good; the Hulines, musical team, introduced some new tricks with bells; Mr. and Mrs. Neuville in a burlesque rehearsal, used a lot of puns; J. J. Farron entertained with jokes and songs, Lew Bloom gave a clever tramp impersonation assisted by Jane Cooper, and the Four Eddys did acrobatics of a high order. Business excellent.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): Tammany Tigers opened 3 to big business. The co. is a very good one, and the olio is particularly good. The Emperors of Music, Howard Russell, Edwards and Whitney, and Mlle. Flora are the chief features. Heart of Chicago 10-15.——Bijou (Thomas and Le Berge, managers): Reopened 3 to good business with the Minnie Lewis Operatic Burlesque co.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Flynn's Big Sensation co. 3-8 to a series of crowded houses. Co. composed of white and colored artists pleased, especially in vocal numbers. American Beauties' Burlesque 10-15.——Item: Horace V. Noble, late of Chattanooga co., has formed a partnership with Carrie Lorraine and will shortly enter vaudeville in a sketch entitled A Bunch of Trouble.

OMAHA, NEB.—At the Creighton-Orpheum a remarkably strong bill is offered, headed by J. K. Murray and Clara Lane, and closely followed by Al. Leech and the Three Rosebuds, Joe Flynn, Lizzie Raymond, the Jackleys, the Houdinis, and Ollie Young. Business splendid.——At Wirth's Music Hall: Newman's Sam Singer, Lucile Wilson, Harry Wetzel, and Bert Martin.

INDIANAPOLIS, IND.—Park (Dickson and Talbott, managers): Weber and Fields' Glad Hand Burlesquers gave six good performances to excellent business March 30-1. This is a very strong co.——Empire (Henck Opera House Co.): The Black Crook co. opened to good business 3 with a good performance, which is clean throughout.

WORCESTER, MASS.—Park (Shea and Wilton, managers): The favorite number week of 3-8 was the novel and clever act of Gallando, the clay modeler. The biograph returned for a two week's stay. Others on the bill were Thorne and Carleton, Maud Beall Price, Annie Wilkes, Bartell and Morris, the Three La Martines, and Jones and Sutton.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): Bryant and Watson's Australian Beauties 3-8 gave good performances to big business. Edna Urline, Sheehan and Kennedy, Hazelton and Vedder, Smith O'Brien, George Yoeman, and the Lavelles introduced bright specialties in the olio. The New Monte Carlo Girls 10-15.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Week 3-10: The La Roses, Castle Sisters, Bessie King, May Smith, Frank Preze, Lizzie Lee, Myrtle La Blanch, Maggie Majesty, Pat O'Brien, and Jack Kelly. The feature of this week's bill is the work of McSorley and Atwood.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Dark 3-5. Al Reeves Burlesquers 6-8.——Casto (Al Haynes, manager): The Silvers, Sisters Mayo, Leavitt and Nevello, Markhem and Grant, Agnes Baylies, Alex W. Wilson, and Tom Delvoy were Manager Haynes' Easter offering.

VANCOUVER, B. C.—Savoy Theatre: A good bill March 27-1, including Beatrice Lorne, Dollie Mitchell, Eddie Dolan, Tony Man, Mae Stanley, Marie Brandes, and Rose Elliott. Performances excellent; business very large.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 3: George Evans, Aimee, Blanch Ring, Deltorelli Brothers, the Orvilles, Frobel and Ruge, Leroy and Clayton, and Seay and Wethersby. Resident Manager Casey will have a Sunday night benefit 16.

LOWELL, MASS.—Savoy (J. F. Mack, manager): Bill for week 3 included Soharet, the "Queen of Light." Bon Ton Trio, Romanza and Arno, Hedrix and Prescott, Marie Fulton, and Dudley Prescott. Good houses.

BATAVIA, N. Y.—Perfield's Garden (John Schiller, manager): This house opened for Summer season 3 to S. R. O.: first-class bill, consisting of the Ashleys, Woods and Irving, John T. Kelley, and Margaret Zolo.

DETROIT, MICH.—At the Wonderland the performers week 13 are: Maud Heath, James Richmond Glenroy, Coulter and Starr, and the Three Onris. A new sketch by Nelson and Milledge called The Secret is quite a clever bit.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Marie Sanger Burlesque co. commenced a week's engagement 3 and from indications business will be good. The acts vary from fair to good.

DULUTH, MINN.—Parlor (William J. Wells, manager): Business increasing. People week March 27 were Shaw Brothers, Clever Conkey, Charley Palmer, Frankie Primrose, Gladys Hamilton, Lillie Merrill, Bissell Sisters, and William J. Wells.

NEW ORLEANS, LA.—Academy (Charles E. Davis, manager): The programme 2-8 consists of Bryan and Saville, Conway and Leland, the Passparts, Al. and Mamie Anderson, Sisters Laurence, Barrett Brothers, and views by the kinodrome.

WILKES-BARRE.—Bijou (Austin Walsh, manager): Rose Sidell's Burlesque co. March 27 and week to good business. 3, 4, 5 Fred Rider's New Night Owls to satisfactory business. 6, 7, 8 London Gaiety Girls.

PITTSBURG, PA.—The American Burlesquers opened at the Academy of Music 3 to a well-filled house. Irwin Brothers 10.——A first-class vaudeville bill was given at the Grand week 3.

TROY, N. Y.—Star (Buck and Keller, managers): Mineo's City Club 3-5; fair houses. Lew Palmer, Leon Sisters, Nellie Walters, Nestor, Wrenn and Young, and O'Brien and Buckley found favor.

GLOUCESTER, MASS.—Dewey (George L. Barr, manager): Week 3: Briggs and Payne, Minnie De Haven, Emery and Nodine, De Camo, Paulette, and Murphy and Willard.

ALTOONA, PA.—New Mountain City (N. B. Gossard, manager): Australian Beauties 10-12. Irwin Brothers 17-19.

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ARENA.

LANCASTER, PA.—Welsh Brothers' Circus, whose Winter quarters and residence are in this city, will open their eleventh annual season here 15, exhibiting ten days. The circus has been greatly enlarged and improved.

ANNISTON, ALA.—Gentry's Dog and Pony Circus gave two satisfactory performances to crowded tents 1.

TALLADEGA, ALA.—Gentry's Dog and Pony Show delighted large crowds March 31.

STOCKTON, CAL.—Norris Brothers' Dog and Pony Show had crowded tents at three performances March 27, 28.

MACON, GA.—The Elks' Society Circus in connection with the W. H. Harris Nickel Plate Show 1 drew large crowds and was quite a success.

A PROSPEROUS SEASON.

The Tennessee's Pardner company arrived in New York on Sunday, after a continuous and prosperous tour of thirty-two weeks. Arthur C. Aiston, proprietor and manager of the company, was seen by a MIRROR man, to whom he spoke in most glowing terms of the prosperity the play had enjoyed. "My company will rest in New York this week," said Manager Aiston, "and we shall start in again on April 17 for five and possibly six weeks. I had many opportunities to fill this week, but, candidly, we are all pretty tired; and besides I had to get to New York to consult with a manager regarding a play that I may be interested in next season, so I decided to stop for one week. We enjoy the distinction of not having had a losing week so far this season, and I'm going to work hard to have the other remaining five weeks come out on the right side of the ledger. We play a week between New York city and Dayton, making return dates in Dayton, Columbus and Indianapolis, and playing the Lyceum Theatre, Buffalo, a week in May. My season will close between May 20 and May 25, and will be from thirty-seven to thirty-eight weeks in length. The prosperity I have enjoyed has been participated in by every member of my company, and every one of them can call at the bank this week and make a nice deposit for the Summer."

THE FOREPAUGH-SELLS SHOW COMING.

The Barnum and Bailey Circus has sailed across the Atlantic and is now entertaining England, and may remain a fixed British institution. So to New York comes the great Adam Forepaugh and Sells Brothers' institution to fill an aching void. The names of the operators of this enterprise should strengthen all claims made for it. They are James A. Bailey, sole owner of the Barnum and Bailey shows; Lewis and Peter Sells, leading circus owners west of the Alleghanies, and W. W. Cole, who has again taken up the reins of management. The Adam Forepaugh show, after the death of its founder, was purchased by James A. Bailey. Its wild animal exhibit and its arenic performance have been regarded always as of the best. The Sells Brothers' Circus has for twenty years toured the West successfully, and has extended its operations to Australia and the West Indies.

The two great circuses and menageries will be seen as one, opening at Madison Square Garden on April 18, to continue for eleven days.

A VERY PROSPEROUS THEATRE.

The Toronto Opera House, Toronto, Canada, under the very efficient management of A. J. Small, has become one of the most prosperous theatres of its class on this continent. The present season has been the best in the twelve years' history of the house, which is now one of the surest winning popular priced houses in America. Manager Small steadily receives letters of thanks and congratulation from managers who play with him and who appreciate his clever management. As an indication of the patronage of the Toronto Opera House, it may be said that Hanlon's Superba played in it during Holy Week to receipts of $6,188.75 at popular prices. It is doubtful if a better showing can be made by any popular price theatre in the country.

JOHN KERNELL TO STAR AGAIN.

John Kernell will star next season, under the management of James D. Burbridge, manager of the Park Opera House, Jacksonville, Fla., in a new three-act farce-comedy entitled The Crooked Dr. Straight, a satire on the family physician. Mr. Kernell will be assisted by a number of clever specialty artists. All new scenery will be carried. The season will open early in September.

CORRESPONDENCE.

(Continued from page 8.)

Walsh-MacDowell co. March 31-2 in La Tosca and Antony and Cleopatra: excellent performances; poor business. Baldwin-Melville co. 3-6. Eugenie Blair 7, 8. Hogan's Alley 21.

SHERMAN.—OPERA HOUSE (Elisworth and Brents, managers): Season is practically closed. Eugenie Blair in A Lady of Quality 14 being the only remaining attraction.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, manager): Blanche Walsh and Melbourne MacDowell March 27 in La Tosca; well-filled house.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Dark.

TYLER.—GRAND OPERA HOUSE (Hicks, Lindsey and Swarts, managers): Dark.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, manager): Dark.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Jules Grau Opera co. March 20-25, except 24; crowded houses; good performances. Remember the Maine 24; house topheavy. College amateurs from Salt Lake City 3 in More Sinned Against than Sinning to houseful of admiring friends. James Kidder-Warde co. 10, 11.—ITEM: Godowsky, pianist, drew a good audience 26 at the Ogden Tabernacle. He is a wonder.

SALT LAKE CITY.—All dark. The Ellis Opera co., billed for Mormon Tabernacle 1, were delayed and performance was abandoned.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Battle of Manila 4, 5. McSorley's Twins 10. 81 Perkins 19. Katie Emmett May 3.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Washburn's Minstrels 1; good business; audiences pleased. Superba 7, 8. Robinson's Opera co. 10-15. A Texas Steer 18. West's Minstrels 27. A Hired Girl 28.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Washburn's Minstrels 13. A Texas Steer 19. Robinson Opera co. 24-26. A Hired Girl 29. The Heart of Maryland May 2.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Sowing the Wind 6.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Della Fox 15.

BELLOWS FALLS.—OPERA HOUSE: Washburn's Minstrels 4; fair audience; good show.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): El Capitan March 30; performance fair; business good. Lillian Russell in La Belle Helene 1; large audience; performance excellent. William H. Crane 4, 5 in A Virginia Courtship and The Head of the Family; S. R. O.; performances very good. Scalchi Concert co. 6.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): The Late Mr. Early pleased a fair audience 5. Down on the Farm 15. Murray and Mack 20. Eunice Goodrich co. 27-29.—COLUMBIAN HALL (Charles E. Haines, manager): Hoosier Star Vocalists 4; poor house; good performance.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Late Mr. Early March 31; poor performance and house. William H. Crane 3; performance best of season; packed house. Murray and Mack 17.

HARRISONBURG.—ASSEMBLY HALL (W. L. Dechert, manager): Mystic Midgets, management of Fred. H. Decker, March 31, 1; fair houses and entertainments. The Late Mr. Early 7. Eunice Goodrich co. May 1-3.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Polk Miller 10; benefit of Fredericksburg College.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Murray and Mack 12.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Eunice Goodrich co. 10-15.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Clara Thropp in A Doll's House March 30 to light business; play well received. Frederick Montague sustained the part of Torvald Helmer well.—LYCEUM (G. Harry Graham, manager): Metropolitan Opera co. 24-26; fair attendance. The Mascot, The Chimes of Normandy, and Fra Diavolo were put on in a creditable manner.—ITEM: Manager Graham, of the Lyceum, has been found guilty of keeping his theatre open on Sunday. The case will be at once appealed to the Supreme Court of the State. The action was brought by the W. C. T. U.

SEATTLE.—THEATRE (J. P. Howe, manager): Clara Thropp March 26-30 in A Doll's House to good business. Miss Thropp is a pleasing actress and won favorable attention.—THIRD AVENUE THEATRE (W. M. Russell, manager): Janet Waldorf in Shakespearean plays 26-1 to splendid business; satisfactory performances.—ITEM: Cara Thropp delivered a lecture on "Ibsen and His Works" before the Teachers' Convention here.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, manager): The Spider and the Fly 6. Leopold Godowsky 10. Clara Thropp 11. Primrose and Dockstader's Minstrels 20.—ITEM: C. F. Van De Water has leased the Walla Walla Theatre, taking charge 1. He has a thorough knowledge of the business.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): The Spider and the Fly March 31; good co. and business.

WEST VIRGINIA.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph R. Gallick, manager): Si Plunkard 1; good business; fair performance. European Sensation 3; good business; poor performance. Haverly's Minstrels 7. Pickert's Comedians 8. The Gormans 13.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Charles Mortimer co. opened for a week 3 in Hearts of Gold to S. R. O. My Kentucky Home 4. Guilty Without Crime 5. Lost in Egypt 6. Ten Nights in a Bar Room 7, and A Yankee in Cuba and The President 8; good houses and performances.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Telephone Girl 8. 1492 15.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Town Topics 3-5; good business. Tommy Shearer co. 10-15. Human Hearts 17-19. The Late Mr. Early 20-22.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): J. C. Lewis in Si Plunkard 3; excellent business. H. W. J. Ham lecture 5. N. C. Goodwin and Maxine Elliott 19.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Black Beelzebub the Moonshiner (local) 4; large and pleased audience.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Si Plunkard 8. Washburn U. T. C. 24.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): What Happened to Jones 2; full house; performance good. William Owen co. opened for a week to crowded house 3; performances far above the average. Repertoire: The Lady of Lyons, Pygmalion and Galatea, The Merchant of Venice, The Three Guardsmen, The School for Scandal, and The Marble Heart.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Fanny Rice and a good co. presented At the French Ball to a full house 2; entertainment pleasing. McFadden's Row of Flats 5. Morrison's Faust 9. William Owen co. 11. Through the Breakers 21.

LA CROSSE.—THEATRE (J. Strasilipka, manager): National Comedy co. March 27-1 presented to good business. The Police Alarm, My Uncle from Japan, The Country Girl, Comrades, The Professor, and Ten Nights in a Barroom. Beloit Glee Club 1; good house. Sol Smith Russell 10.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevin, manager): Gorton's Minstrels March 28; large audience; fine performance.—Banda Rossa 6. William Owen co. 21.—KLAUS HALL: Beach and Bowers' Minstrels 27; small audience; good performance.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Columbia Theatre co. March 27-1 to fair houses in Dixie Land, The Unknown, The Squire, A Regular Fix, and The Prince and the Lady. Banda Rossa delighted a small house 3. Boyer Brothers' U. T. C. 6. Who Is Who 7.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Ben J. Mears March 29, 30 in Richard III. and A Shattered Idol; good business; performances appreciated. Beach and Bowers' Minstrels 4; packed house. Columbian Comedy co. 10-15.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Fanny Rice in At the French Ball 4; good house; co. good, but needs a new play. The Prisoner of Zenda 6. Lewis Morrison 8. Milwaukee German Stock co. 11.

APPLETON.—OPERA HOUSE (J. W. Tuickens, manager): Kelly and Mason in Who Is Who delighted a large audience 3; receipts, $300. Banda Rossa 5. Appleton Folly co. (local) 6. A Jolly Night 10, 11. Local minstrels 13. William Owen co. 20.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): What Happened to Jones 3. Who Is Who 6. Blondell and Feunessy co. 13, 14. Return engagement 15.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Beach and Bowers' Minstrels March 21; S. R. O. Young Brothers' U. T. C. 29; packed house. Reuter-Kanouse Concert co. 5.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde March 30; fair house; good performance. Lewis Morrison 5.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Who Is Who 4; good house; excellent performance. A Jolly Night 7, 8. Clay Clement 11.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Local minstrels 2; crowded house. Who is Who 5. Faust 7. A Jolly Night 9.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Prisoner of Zenda 3. Lewis Morrison 4. Banda Rossa 6, 7.

MERRILL.—BERARD OPERA HOUSE (Charles Quin, manager): Reuter-Kanouse Concert co. 7. Frank E. Long co. 10-15. True 8. James May 9.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Frank E. Long co. in A Marble Heart to S. R. O. 3. William Owen co. 29.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): West's Minstrels to good business March 31, 1. Richard J. Jose was repeatedly encored. The Freeze Brothers, Eddie Horan, McMahon and King, Lewis and Ernest, and Horace Goldin contributed to the vaudeville part. The French Maid opened to a crowded house 3. Anna Held and Charles A. Bigelow were the features of the performance. A Dangerous Maid 13-15.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): A Texas Steer to satisfactory business 3-8. The White Heather 10-15.—PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings Stock co. have a strong attraction in Don Cæsar de Bazan 3-8, which is filling the house at every performance. Madame Sans Gene 10-15.—MASSEY MUSIC HALL (I. E. Suckling, manager): Frame Concert co. 31 was most successful. Festival of the Lillies 3; large and appreciative audience. The concert 4 was attended by a large audience. Teresa Carreno, Ruby Shea, Emma Williams, and Mrs. W. C. Hackett comprised the bill. Richard Burmeister 6. Sousa's Band 15. Lillian Nordica and Paur Symphony Orchestra 24.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): The Spider and the Fly March 29; excellent performance; S. R. O. Iolanthe 7, 8.—ALHAMBRA THEATRE (W. H. Lucas, manager): McPhee Dramatic co. in Fanchon the Cricket 29, A Wife's Peril 31; East Lynne 22. The Midnight Call 23. The Two Orphans 24, and U. T. C. and A Husband's Mistake 27; good co.; fair business.—CITY MUSIC HALL: Harry Lindley co. in Shall We Forgive Her 24. Divorce 25. Cynthia 27, and The Wages of Sin 28. All performances were interspersed with specialties, the Cleopatra Fire Dance of Mlle. Atlantis being warmly applauded.

WINNIPEG.—THEATRE (C. P. Walker, manager): Sousa's Band pleased big audiences March 29, 30. Lewis Morrison in Faust 31, 1; large houses; performances excellent. Jules Grau Opera co. 4-15. The Princess Bonnie (local) 20, 21. McFadden's Row of Flats 28, 29. "Ian Maclaren" May 1. Stuart Robson 2, 3.—GRAND THEATRE (W. H. Seach, manager): Harold Nelson Stock co. presented Camille and Captain Rackett 27-1. Camille was well presented, Olive West making a hit. Cyrano de Bergerac 4-8.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Local concerts 4, 5. Loraine Hollis co., booked for 10, canceled.—GAIETY THEATRE (Camille Cordallez, manager): Local Opera Dramatic co. 4-6.—ITEM: Manager Charlebois, of the Academy, contemplates making some improvements to the house about May 1, and will make no bookings until they are finished.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Superba 3-5; packed houses; excellent performances. Emil Sauer 6. A Night's Trouble 11, 12.—GRAND OPERA HOUSE (Joseph Frank, manager): The Heart of Chicago 3-8; packed houses; good performances. Minnie Lewis Extravaganza co. 10-15.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): The Cuban Creoles March 31; business and performance poor.—NEW GRAND OPERA HOUSE (A. McVean, manager): Passion Play pictures 31; good houses.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Stetson's U. T. C. 3; big house. Paul Cazeneuve 17.—KING'S MUSIC HALL (N. W. E. King manager): Major Schoof lectured on Africa March 27, 28; large and pleased audiences.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Minnie Lewis Opera co. March 22; good house; audience disappointed. Stetson's U. T. C. 5. My Awful Dad (local) 6. Paul Cazeneuve 10-12. Ole Olson 23.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Fadette Woman's Orchestra 8. White's Faust 20.—ITEM: The Woodstock Minstrels have reorganized with W. D. Emerson as manager and Harry Dowling, treasurer.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): Frame Concert co. March 29; performance good; immense house. Standard Concert co. 4; performance fair; small house. White's Faust 12.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): May Lewis Burlesque co. 1; poor house and performance. Plunket Greene 3. Hasbrouck Stock co. 4-8.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): Daniel R. Ryan co. closed a week of good business 1. White's Faust 11.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Stetson's U. T. C. (return) March 31; S. R. O. Plunket Greene (return) 13.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Local minstrels 3-5; excellent business and performances. California Bon Ton Burlesquers 10-15.

KINGSTON.—VICTORIA THEATRE (W. Lesser, manager): Uncle Josh, auspices City Band, 3, 4; good houses. Stetson's U. T. C. 8.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Frame Concert co. (return engagement) 4.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Marks Brothers opened a two weeks' engagement 3 in A Soldier's Daughter pleasing a large house.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative: Stetson's U. T. C. 1; big house.

YARMOUTH, CAN.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Yarmouth Symphony Orchestra gave satisfaction to capacity 4.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Kenney and Harvey March 30. Nashville Students 7.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Spider and the Fly March 27; good house; indifferent performance.

NEW WESTMINSTER.—OPERA HOUSE: McFee Dramatic co. March 27, 28. Scottish Council 3.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

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F.

Pauline Fletcher, Fannie Flynn, Stephen Fitzpatrick, Flora Fairchild, Minnie D. Fuller, Madame Flourr, Helen Ford, Irene Franklin.

G.

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H.

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I.

Vera Irwin, Mrs. Ince, Alice Irving.

J.

Marie Jansen, Sallie Johnson, Annette Jewell, Ruth Jordan, May Jordan.

K.

Myrtle Kingsland, Corine Kimball, Robt. Kane, Cassie M. Knight, Bratton Kennedy.

L.

J. D. Lamson, Annie O. Lawrence, Lilla Linder, Mme. C. Lardinois, Madeleine Lowrie, Lenore Lockwood, Gussie Larsen, Sylvia Lynden, Edith Lees, Le Clair, Dell Leon, Rose Leighton, Helen Lord, Elsie Leslie, Louise Lloyd, Edith Lemmet, Coroline Locke, Helen Lammont, Eva Leslie, Marie Leicester, Cicel Lionel, Wm. P. Lynch, Maud Le Roy.

M.

Miss I. Millward, Clara Lane Murray, Nellie McEnteo, Christine MacLean, Constance Marston, Sara MacLaren, Louise Muller, Mrs. J. McVickar, Ada Morrison, Maud Miller, Marti Sisters, Marion Manola Mason, Nellie Mullette, Jane Marlin, Lillian Maynard, Eugene Moore, Mrs. McCarthy and Kitty Colenon, M. E. Mouland, Josephine May or Mack, Cissy Meredith, Helen H. Moore, Louise Muller, Dora Mitchell.

N.

Miss Noldi, Midge Neville.

O.

Faith Oberg.

P.

Meredith Perry, Jennie O'Neil Potter, Maude Pool, Lea Peasley, Sarah Price, Mrs. J. W. Pell, Kittie Parkinson, Marie Parks, Maud Poole, Minnie Packard, Addie Prucilla, Vivian Patee, Julian Pancefort, Adele Porter.

R.

Gaynell Raymond, Inez Rae, Louise Robinson, Lillian Richardson, Francisca Redding, Marion Rae, Jassaline Rogers, Ida Rock, Julia Ruppell, Olive Whiting Roberts, Mrs. Robertson, Laura Rose, Mrs. W. Robey, Blanche Ring, Bijou Russell, Alma Russell, Cin' Robbins, Miss Russell, Louise Rial.

S.

Belle Stoddard, Marie D. Sanford, Jennie Sayles, Gertie Stoddart, Madeleine Schernelig, Alnee M. Snyder, Alice J. Shaw, Rose Southerland, Johanna Stiller, Grace Spencer, Olive Snider, Lillian Schoveliu, Lalter Seymoure, Charles A. Stevenson, Rose Stark, Mamie Selnott, Miss M. Sands, Anna Stannard, Florrie Sherwood, Mrs. A. Sandery.

T.

Bessie Thorne, Cora Tanner, Ethel Tillson, Sylvia Thorne, Madame Tavary, Dorothy Thornton, Edith Crollus Tice, J. Fiske Terry, Ethel Tucker, Jeanne Towler, Minnie Trice.

U.

Lizzie May Ulmer.

V.

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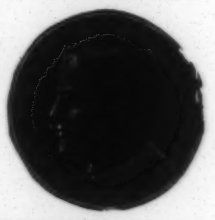

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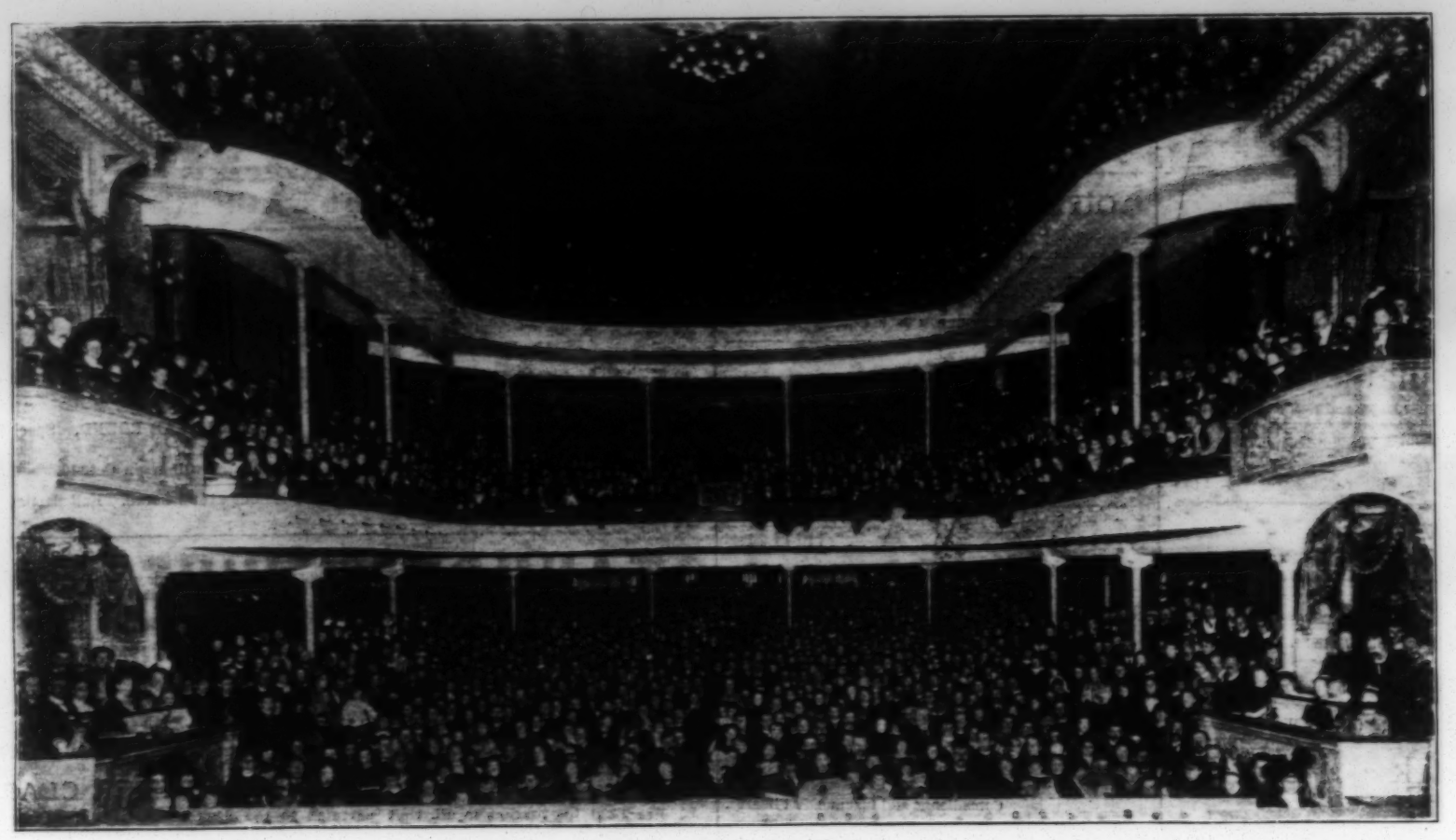

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The actors in this week's production of "Faust" at the Imperial Theatre are dividing into spirits and mortals. The leading spirit, of course, is Mephistopheles, enacted by Mr. Frank Losee, in a manner remindful of the days when Castlemary was the greatest singing Mephistopheles of the American stage. Mr. Losee plays a typical Satan, a smooth, adroit, ingratiating devil, whose villainy dosen't shock, but lures poor mortals on. The gallery, which usually is "forninst" all villains in the play, was open to the conviction that the arch-villain of all time is a gentlemanly, handsome dog, and it clapped and stamped and whistled Mr. Losee before the curtain at the close of the first act.—*St. Louis Republic.*

. . . . She is ably supported by Mr. Frank Losee, who, as Mr. Oliver St. Aubyn, receives round after round of applause for the telling speeches of his part. St. Aubyn is not a character the public generally likes, but Mr. Losee's work is so good that he receives applause in spite of his stage villainy.—*St. Louis Globe-Democrat.*

If one were to cast about for the best stock actor in St. Louis the stopping place would probably be in front of Mr. Losee's domicile. Mr. Losee has not made much fuss about his connection with the stage. He has employed no press agents, nor has he enjoyed "unaccountable popularity," but he has done other and better things. He has acted with fidelity and discretion. He has known all of the many speeches allotted to the great number of parts he has played as stock actor in St. Louis. He has brought excellent voice to his renderings and his physical graces are numerous enough to suit any seasoned matinee girl. There is something workmanlike about Mr. Losee's acting—something that speaks of serious purpose, full experience and more than an average allotment of brain.—*St. Louis Republic.*

The vigorous articulation and actions of Frank Losee as Iago stood out just as Booth o'ershadowed Barrett when the two played "Othello." Losee was never better—*St. Louis Post-Dispatch.*

The production of "Faust" is of a character to reflect credit on the management, and yesterday's work of some of the members of the stock company must certainly add materially to their professional fame. Mr. Losee gave a portrayal of the "prince of lawyers" that was a pleasing surprise to even many of his admirers. Lewis Morrison was never better.—*St. Louis Globe-Democrat*

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